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the magazine of the Royal Ontario Museum

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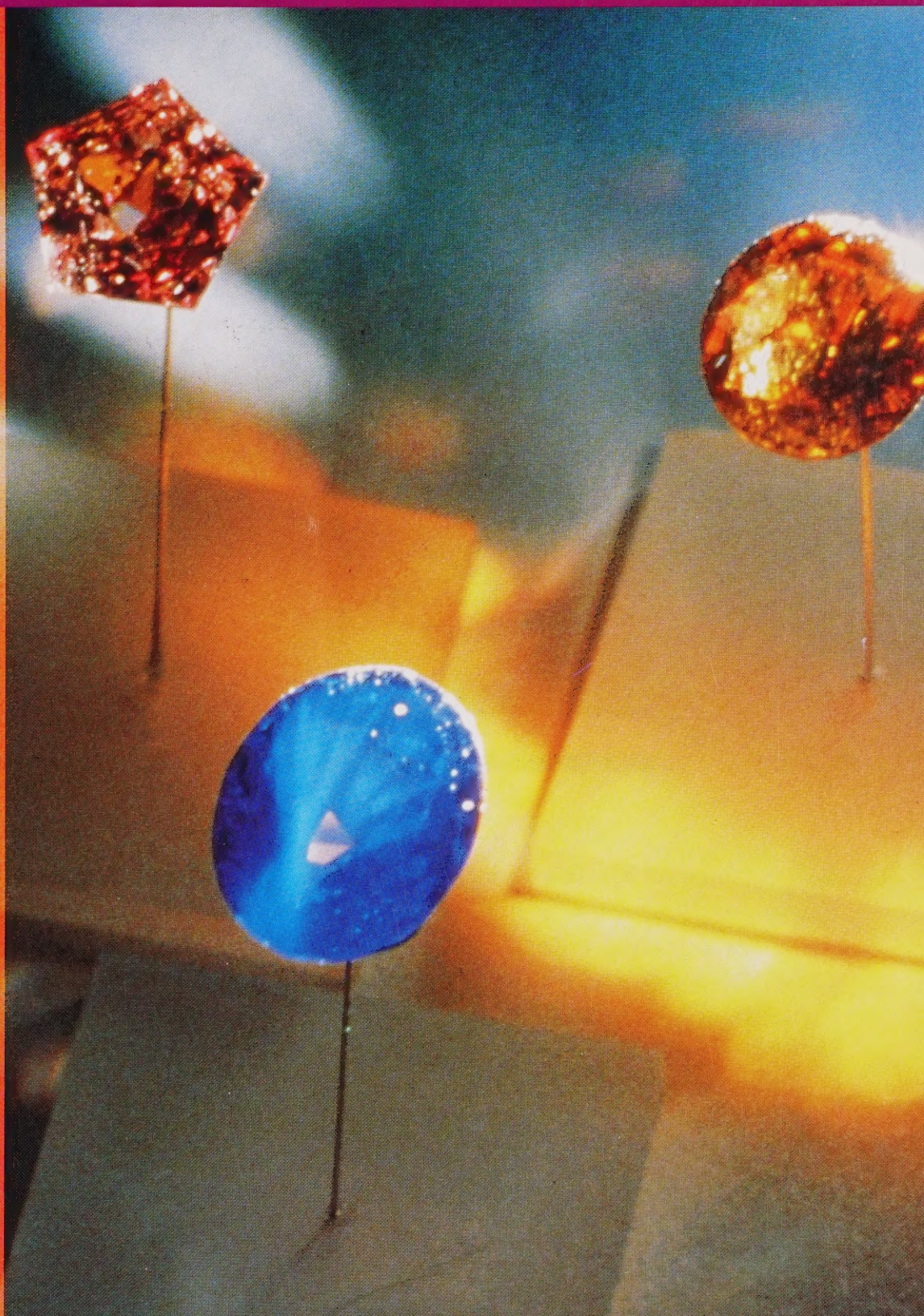

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PHOTOGRAPH BY BRIAN BOYLE

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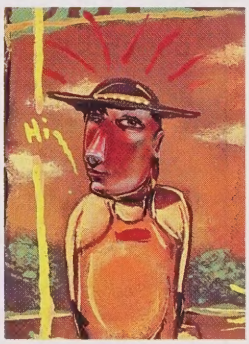

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Published quarterly by the Royal Ontario Museum

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Printed and bound in Canada
Indexed in the *Canadian Periodical Index* and the *Canadian Magazine Index* and available on-line in the *Canadian Business & Current Affairs Database*
ISSN 0035-8495
Second class mail registration number 1531

Subscriptions and Single Copy Sales
Subscriptions $16.95 (4 issues) plus 7% GST,
outside Canada add $4.00 for postage and handling; single copies $4.25 plus 7% GST
All circulation and subscription inquiries should be addressed to *Rotunda,*
35 Riviera Drive, Unit 17, Markham, Ontario, L3R 8N4, (416) 946-0406

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Rotunda, the magazine of the Royal Ontario Museum, 100 Queen's Park,
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EDITOR'S NOTE

ALL THAT GLITTERS ISN'T gold. In the Royal Ontario Museum's new S. R. Perren Gem and Gold Room, glittering specimens of gold are complemented by dazzling gems, and by objects made from both. It has been more than a decade since the finest pieces of the Museum's gem and gold collections have been on display, and never have they looked better. The cover story only hints at what you can see when you pay a visit to the new S. R. Perren Gem and Gold Room. It should not be missed.

While Museum visitors appreciate the beauty or intriguing nature of objects they see at the ROM, they may forget that the Museum collects and preserves these things for more reasons than their appearance or age. *Rotunda* explains the research associated with collecting, and in this issue you'll find the first in a series of three articles that take an in-depth look at ROM studies on the environment. Journalist David Schatzky interviewed Dr. Ed Crossman, a ROM ichthyologist, who was commissioned to carry out extensive work on the fish populations in Algonquin Park. By determining the origins of native species, studying the effects of introduced species, and learning about the ecological factors affecting the fishes of each lake, Crossman and his colleagues will be able to supply important information to the managers of the park's natural resources.

ROM research can sometimes be described as really deep. Dale Calder, the Museum's expert on hydroids, travelled down to depths of 3550 metres to investigate animal life on the ocean floor and on the mountainside under the island of Bermuda. There he was able to collect creatures that he saw for the first time in their natural habitat and others that he had never seen before. Scientists estimate that they know about only a few hundred thousand of the possibly 10 million or more different species of underwater animal life. Ironically, while scientists have gone as far as the moon to explore, there are regions of our own planet that have never been visited. Calder made his journey on the American submersible *Alvin*. As he states in his story, he hopes that the journey on *Alvin* last spring represents just the beginning of an exciting new world of exploration.

While it is exciting to think that there are uncharted regions of our planet still to explore, it can be alarming to realise how little time it takes for even very important or well-known things to slip from the present into the past, and out of common knowledge. For example, how many Torontonians today remember, or even know about the approximately 75 stained-glass windows that once lighted Massey Hall? The answer is very few, although the building's cornerstone was laid only 100 years ago. When it opened the next year, its design was considered very radical. By the 1930s, the necessity of meeting fire regulations and the audience's preference for dark auditoriums led to the windows' being altered, boarded up, or painted over. Shirley Ann Brown's research on Canadian stained glass led her to Massey Hall, where management generously arranged for the boarding to be removed long enough for her to photograph and document the hidden treasures in stained glass. Her article will give you a glance into Toronto's surprisingly unstuffy past.

There are quite a few gems of knowledge in this issue of *Rotunda*. Enjoy gathering them.

Sandra Shaul

SANDRA SHAUL

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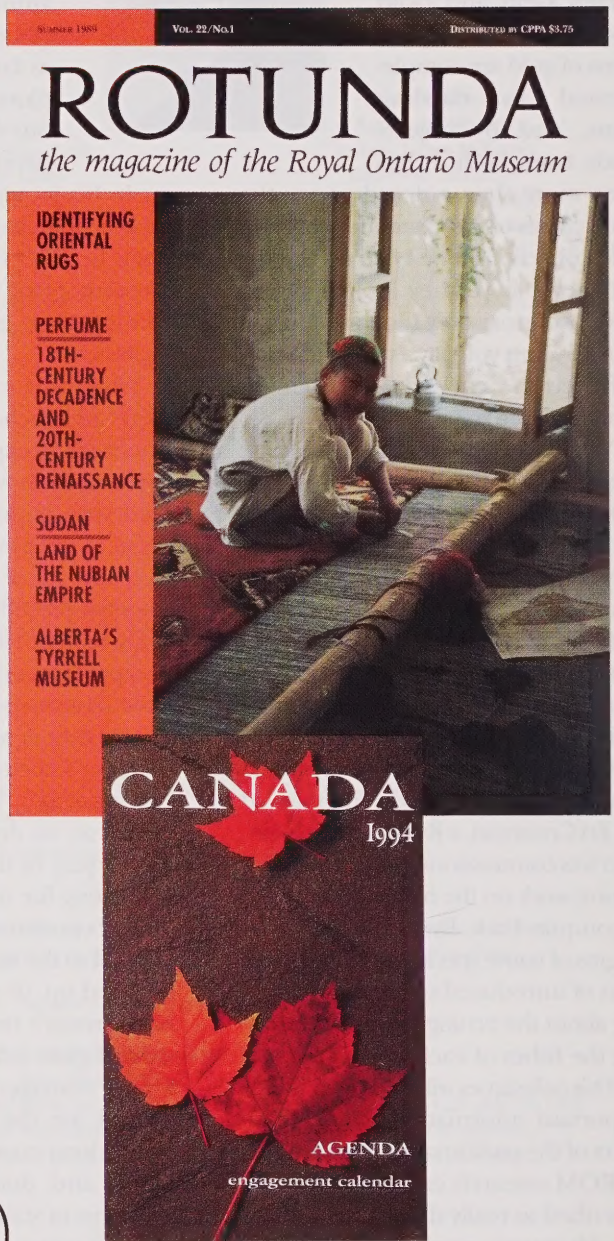

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A rare historical Canadian silver tureen was donated to the Museum by Mr. and Mrs. David Y. Hodgson.

PHOTOGRAPH BY BRIAN BOYLE

Silver Tureen Acquired by Canadiana Department

THE CANADIANA DEPARTMENT RECENTLY received a handsome silver covered tureen, made by Laurent Amiot (1764-1839) of Quebec between 1800 and 1815. One of the most striking and rare pieces of historical Canadian silver, the tureen is a gift from Mr. and Mrs. David Y. Hodgson. Most early Canadian silver is maker-marked; this piece is punched stamped in four places on the underside with Amiot's "L.A" in a rectangle.

Only three early Canadian serving tureens are known. Another, very similar to the ROM's piece, is also by Amiot and of about the same period. That piece, which is in a private collection, was illustrated in the first book about Canadian silver, *The Old Silver of Quebec* (1940) by Ramsay Traquair. The third tureen was commissioned by the Sulpician order of Montreal, about 1785-1790, from silversmith Jacques Varin *dit* Lapistole. It is now in the Musée Notre Dame in Montreal.

The ROM tureen and the other Amiot piece are decorated with applied swags and pendants of cast-silver laurel leaves, with cast lid finials in the form of grape leaves on grape-leaf-cluster bases. Both tureens have applied ball-and-claw feet. While the ROM piece has carved wooden handles pinned into applied bases, the other tureen has cast-silver handles.

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Two other works by Amiot are known with similar cast-silver grape-leaf appliqués.

Measuring 27 cm high by 40.5 cm long and weighing 2.4 kilograms, the ROM tureen is unusually heavy. Most contemporary Canadian silver was thin and light. Because no silver was mined in Canada before 1900, 18th- and early 19th-century silver-makers depended on scrap silver—old dented and battered pieces—or melted-down (French, English, and Spanish) coinage; the latter, albeit illegal, was commonplace. In an age of rapid population and economic growth, there were people who could afford silver tableware and serving pieces.

Laurent Amiot is one of the best-known early Canadian silversmiths because there are still a considerable number of his pieces, particularly ecclesiastical ones, in existence. Amiot probably apprenticed first under François Ranvoyze. Then, in 1783, he gained the patronage of the Seminaire de Québec, which sent him to Paris for a further apprenticeship. Four years later he returned to Quebec as the only French-trained silversmaker. He immediately became the trendsetter, not only for style but for technique.

It was Amiot's patronage from the Seminaire that led to numerous church commissions. His church pieces were mostly in the Louis XVI style that he had learned in France, while his domestic work, such as the tureens, were more English neoclassical and Regency in style to suit the Anglo-Quebec mercantile population, the primary market for silver goods. Amiot enjoyed a prosperous career that spanned 50 years.

The Museum's tureen was acquired by the donor's mother, Helen Y. Hodgson of Montreal in the late 1920s. It will be a centrepiece in the ROM's new Canadiana galleries, which will open in February 1994.

DON WEBSTER
Don Webster is a curator in the Canadiana Department, Royal Ontario Museum

Henry Moore's **Draped Reclining Woman** *looking down from its niche and Michael Snow's* **Walking Women** *add panache to the lobby of the renovated Art Gallery of Ontario.*

PHOTOGRAPH COURTESY ART GALLERY OF ONTARIO

The New Art Gallery of Ontario

SOME MUSEUMS ARE SO THEATRICAL that they upstage the art, others so undistinguished that they drain the vitality from whatever is on display. Toronto's newly renovated Art Gallery of Ontario, which reopened in January after a seven-month closing and three years of construction, strikes the perfect balance, being both a highly supportive setting for the art and a stunning achievement in its own right.

So altered is the AGO in size, shape, and spirit after the $58-million Stage III expansion that it is hard to believe it is the same place. A building that was bland, provincial, and uninspired has been transformed into a gallery of international stature. For loftiness of conception and elegance of execution, it sets a new standard for public architecture in the city.

From the outset, the team of architects responsible for the project—Barton Myers Associates and Kuwabara Payne McKenna Blumberg Architects—sought to undo the worst of John Parkin's 1976 renovation, which even when it opened looked like yesterday's mashed potatoes. Explains Thomas Payne, KPMB's partner-in-charge for the project, "You don't try to homogenize. You capitalize on the character and quality of the various historical layers, and try to emphasize the richness of a building that comes over time."

The Old Master galleries on the ground floor, the core of the original Darling and Pearson building, have been restored to their 1920s Beaux Arts grandeur, their ornamental ceilings and black marble mouldings released from the prison of drywall in which Parkin had hidden them. A stone's throw away is the vaulting glass and steel Tanenbaum Sculpture Atrium, easily the most glamorous contemporary space in the city. And the much-loved Henry Moore Sculpture Centre—the most successful of Parkin's additions—has survived intact.

No longer is it conceivable to tear through the AGO in one breathless visit. For one thing, it has grown too large, with 30 new galleries and 20 renovated ones. These sensitively articulated spaces are more conducive to slow perusal than to a mad dash. Many are worth a whole visit, from the handsome, scholarly Print and Drawing Study Centre to the snug, velvet-walled Sheriff Gallery, designed in the manner of an 18th-century "curiosity cabinet" to show off the AGO's

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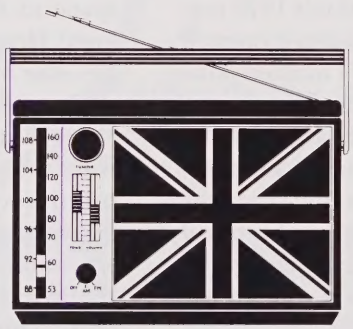

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Getting around the expanded museum is not as straightforward as it used to be. The piecing together of so many disparate elements results in occasional moments of disorientation, but in general there is a pleasing rhythm to the flow of the spaces. One has, for the most part, a subtle but deeply satisfying sense of being in good hands. "We were trying to play into a sense of open and closed, compressed and soaring, to keep the experience of visiting the gallery always alive," says AGO director Glenn Lowry. The use of elegant maple-clad portals throughout the building helps to create continuity as well as eloquently framing the pauses between the galleries.

The soaring light-filled entrance hall, with its pyramid-shaped roof, sets the tone for what is to follow. The overall impression is one of high ideals and powerful geometry, shaped by a sophisticated hand. The decor is a bit stark, owing to a preponderance of grey and a concrete floor evocative of a sports arena, but the architecture overrides it. The street-smart deployment of Michael Snow's *Walking Women* in the lobby and the startling placement of Henry Moore's *Draped Reclining Woman* in a second-storey niche signal that art comes first.

Everywhere, the art has never looked better. And with so much more on display—the exhibiting capacity of the gallery has doubled—there is newfound depth and resonance to the presentation. For example, the provocative 1919 Augustus John portrait of the red-haired Marchessa Casati, which looked like a party-crasher in the former European gallery, is now the focal point of an intimate room devoted to figurative artists of the period, including Jean Arp and Alberto Giacometti.

Chief among the ills redressed in the new building is the lack of recognition formerly accorded to Canadian art history. The fine historical collection, which had been relegated to a marginal and inhospitable corner

of the old building, finally has a setting worthy of it. Although the Canadian wing is not as sumptuous as the Old Master galleries or as architecturally imposing as the barrel-vaulted contemporary galleries, it still feels like the soul of the enterprise.

The early rooms are proportioned on what curator Dennis Reid calls a "domestic scale," far better suited to traditional easel paintings than the vast modern spaces of the Parkin building. For the late-19th-century academic paintings, there is a dramatic recreation of a period salon in which the works are hung from floor to ceiling. The historic colours chosen by Reid and designer Bryan Gee are a knockout —steely grey for the 1930s, aesthetic yellow for the Inglenook, and Regency green for the pre-Confederation gallery.

Reid's hanging of the works is equally inspired. In a corridor gallery devoted to painting of the 1950s, the French-Canadians Paul-Emile Borduas and Jean Paul Riopelle face off against the Ontario-based Painters Eleven, with surprising results. Says Reid: "It is interesting that the Automatistes, who presented themselves as Surrealists, end up looking almost classical when you juxtapose them against the guys from Toronto who are like wild men."

So impressive is the gallery, and so vast an improvement on what came before, that one feels disposed to celebrate rather than criticize it. Yet the remodelled Dundas Street facade, though better integrated with the neighbourhood, is a disappointment. Thankfully, the architects eliminated Parkin's cursed moat, and brought the building closer to the street. But the new brick is an ugly mottled red and the broad expanse of gift-shop display windows gives it too strong a commercial flavour. And the ridiculous 42-metre metal tower looks like a cross between a television antenna and the security lookout for a penitentiary.

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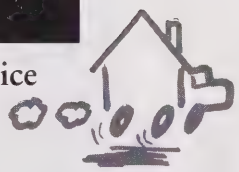

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AGO. It sets up, for the first time, a dialogue between the gallery and Grange Park. From the large windows in the new Floyd and Joan Chalmers wing and the Tanenbaum atrium, gallery visitors can view the park and the fine Georgian house known as the Grange, the site of the gallery's first exhibition in 1913. On the exterior, the architects deferred to the importance of the Grange by echoing its details and proportions in the handsome Chalmers wing. The glass atrium forms an appropriately subtle backdrop to the house, while hinting at the pleasures to be tasted within the main gallery.

By graciously wedding past achievement to contemporary excellence, the new AGO serves as a model for public architecture in the city. It is a spectacular resource, both as a showcase for the art and as a work of art in itself.

GILLIAN MACKAY
Gillian MacKay is a Toronto freelance writer

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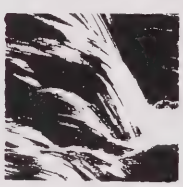

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Greening The Desert of Yemen

BY
ANN WALMSLEY

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THE S. R. PERREN GEM AND GOLD ROOM

All that glitters is not gold

SANDRA SHAUL

PHOTOGRAPH BY CYLLA VON TIEDEMANN

ONE OF THE NEW PERQUISITES OF MY JOB IS HAVING AN OFfice located only a few steps away from the Museum's new S. R. Perren Gem and Gold Room, which has been one of the Museum's top attractions since it opened to the public on 3 July. It houses an alluring, permanent

Sandra Shaul is executive editor of Rotunda *magazine and head of publications, Royal Ontario Museum*

display of the best gems and gold specimens in the ROM's collection, the finest in Canada. The Room is also the first phase of the Earth Sciences Gallery, which will feature the Museum's collections of minerals, rocks, and meteorites.

It was decided that collecting gems was too expensive an undertaking. However, a collection did start with donations received from the Geological Survey of Brazil and a few individuals

Comprising only 102 square metres (1100 square feet), this intimate space is divided into three areas—two for gems and one for gold—that are designed to mirror the geometries of faceted gems. Gems are arranged according to their mineral groups and species, and they come from all over the world. The gold specimens, grouped together, include magnificent examples from Ontario and Quebec as well as some extraordinary nuggets from California. There are 70 gold specimens and nearly 1000 gems on display.

While there are the wonderful but predictable diamonds, emeralds, and sapphires, there are also gems cut from tourmaline, and the scarce, beautiful, valuable, and little-known tanzanite. Pearls are displayed as organic gems. Synthetic and imitation gems offer another side of the picture as do the "oddballs," as they are called by curator Robert Gait, faceted gems and cabochons that are either too soft or too brittle to be used for jewellery but are still beautiful and valuable collectors' items. While the exhibits include some jewellery and other artifacts made of gem material or gold, most of the pieces are unmounted specimens.

The history of the Museum's gem collection is not that long and its initial growth was due to the efforts of one man, Dr. V. B. Meen, who at the time of his death, in 1971, was the ROM's Chief Mineralogist. In the early years of this century, when the former Royal Ontario Museum of Mineralogy was just beginning to build its mineral collection, it was decided that collecting gems was too expensive an undertaking. However, a collection did start with donations received from the Geological Survey of Brazil, and a few individuals. When, in 1931, the minerals and gems were moved to a new location in the Museum's enlarged building, a display of gems of Canadian origin was added. By the 1930s, the gem collection was a respectable accumulation of small but good stones. A modest bequest from the Reuben Wells Leonard Estate permitted the purchase of a few large and more important items.

In 1956 Dr. Meen was offered a large faceted topaz "of such size and magnificent blue colour that I decided on two things. The first was that I wanted that stone for our collection. The second was that having built a fine mineral collection, it was time for us to do something about the gem collection." Unlike minerals, gems are usually acquired through purchase or donation, rarely by trade or collecting in the field. Dr. Meen believed that if through some initial purchases the Museum's gem collection became more interesting, and the Museum were viewed as a serious collector, then more donations, as well as offers

for purchase, would be forthcoming. Several months after the offer of the topaz, the Museum received a grant from the Province of Ontario, which was used to purchase the outstanding stone in 1959. The acquisition of the Star of Lanka blue sapphire and other specimens followed. And Dr. Meen was right. About a year later, two important donations were made to the Museum, and several significant gems were offered.

Dr. Joseph Mandarino managed the gem collection from 1971 to 1981, followed by Dr. Robert Gait, who is still in charge of the collection and who, with a first-class gallery team that included an outstanding designer, Fang-Pin Lee, created the S. R. Perren Gem and Gold Room. From the collection's simple beginning, it now includes, in addition to the 3000-carat blue topaz and the 193-carat Star of Lanka, such highlights as a peach-coloured beryl weighing 1625 carats, and the G. Grant Waite Opal, a superb 776-carat gem from Australia donated to the Museum by friends of Mr. Waite, a research associate and donor to the Mineralogy Department. There are also dazzling objects such as a diamond necklace, donated by Mrs. Rose Torno (see "Growing Collections," *Rotunda* Volume 26, number 1); a Blue John Fluorite vase from Derbyshire, England, donated by Mrs. Mona Campbell; an exceptionally large coral figurine; and a 19th-century ivory fan donated by Mrs. C. R. Cumberland.

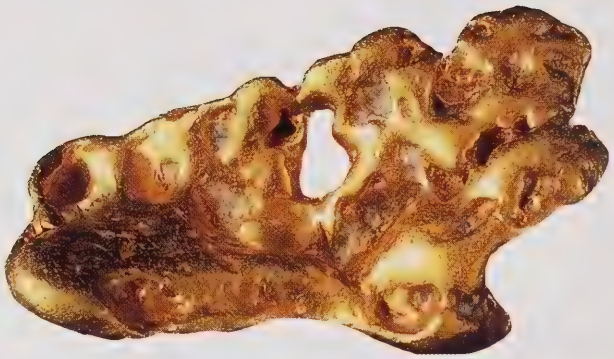
The room's beauty is created not only by the items displayed, but also by the apparent simplicity of their exhibition. This simplicity is deceiving. In fact, the Room's design is a triumph of modern display and lighting techniques. It is also the product of careful thought as to how to inform the public without obscuring the displays with an overabundance of labels and text panels.

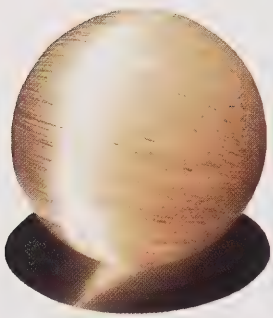
Throughout the room, wood, granite, and brass are combined with marble-like finishes created from layers of burnished paint surfaces, which provide a rich backdrop for the gems. In the gold cases, a special dark-green finish reflects the colour and texture of the "greenstone" rocks near Timmins where much of Ontario's gold is found.

Like the gems on display, the graphic design emphasizes a play on light. Graphic panels are either etched onto sandblasted glass or screened onto sandblasted acrylic. By means of lighting from behind the panels, the words are made to appear to glow. The display stands, each custom-made for a particular gem, are also made from sandblasted acrylic. The white translucent material provides a contrasting background for the colourful and sparkling gems.

Not only does each gem have a customized display stand, but each item including those grouped in large display cases, is individually lighted with a fibre-optic system to show them at their best. The ability to customize to this degree in museum exhibits is very rare. The fibre-optic lighting system is truly state-of-the-art. A mere 14 lights are needed to illuminate the whole room, making the system energy-efficient, economical, and easy to maintain. The system is the creation of Paul Mathiesen Lighting Design.

Left: A quartz rock-crystal goblet with lapis lazuli, gold, and rubies. Created by George Stangl. New York City, c. 1968. Right: A gold nugget from California.

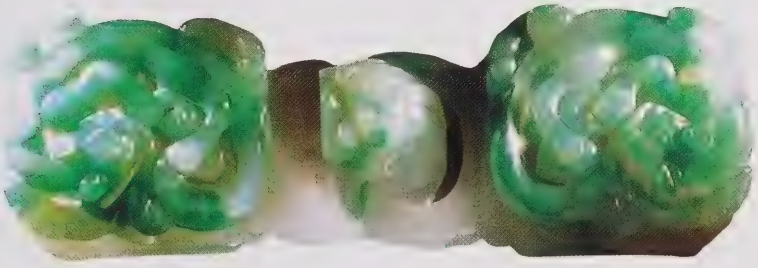


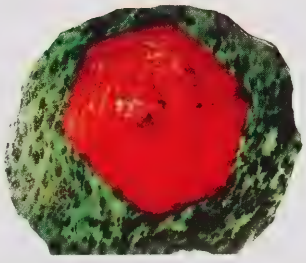


Above: A rutilated quartz sphere displays a superb cat's eye, 581.89 carats; Right: A tear-drop-cut violet spinel, weighing 61.45 carats, from Myanmar (Burma); A rectangular step-cut, yellow-green chrysoberyl, weighing 42.72 carats, from Sri Lanka; A rose-red fancy sapphire, a variety of corundum, weighing 32.79 carats, from Sri Lanka.

PHOTOGRAPHY BY BRIAN BOYLE

Clockwise starting top left: Hessonite, a variety of grossular (garnet group),weighing 50.25 carats, from Sri Lanka; A blue zircon, weighing 66.25 carats, from Thailand; A yellow zircon, weighing 10.66 carats, from Tanzania; Andradite, a variety of demantoid (garnet group), weighing 5.75 carats, from Russia; Tsavorite, a variety of grossular (garnet group), weighing 6.07 carats, from Tanzania, gift of Sydney Hoare;





Above: A carved Imperial Jade belt hook, weighing 101 grams, from Myanmar (Burma); Right: Ruby crystal, a type of corundum, in zoisite, a gift of Mrs. Hertha Haist in memory of Dr. M. H. Frohberg; Far right: A vase made of Blue John Fluorite, from Derbyshire, England, gift of Mrs. Mona Campbell.

Fibre optics work through a metal-halide lamp, which produces a white light that simulates sunlight, thereby enhancing the true colour of the gems. A single light source illuminates two large display cases and provides customized lighting for 80 to 180 gems. Bundles of optic glass fibres are fed from the light source to individual objects or groups. These bundles can be positioned anywhere inside the exhibit case in order to bring out the best qualities of displayed materials. For example, the rose quartz sphere, located in a case close to the floor, is backlit to show a star, an intriguing phenomenon.

The labelling and text often answer questions that viewers may not even have thought to ask. What is the difference between a synthetic and an imitation gem? Can you tell real gems from imitations by their looks?

Like stars of the night sky, stars of gems are only visible when they are caught by light. Stars are formed by bright, narrow bands of light that seem to move across a gem as it turns. When two sets of filaments cross each other, a four-rayed star forms; three sets create a six-rayed star. Some stones can show several stars. The Star of Lanka is the Museum's finest example of a six-rayed star.

Although labelling and text panels inside the gem cases are very limited, in front of each case notebooks are placed that provide extensive information on each piece. The labelling and text often answer questions that viewers may not have even thought to ask. After all, what is the difference between a synthetic and an imitation gem? Can you tell real gems from imitations simply by looking? What is the difference between cubic zirconia and zircon? Why do some people think of opals as unlucky stones? You'll have to pay a visit to the S. R. Perren Gem and Gold Room to find out. The gem room was also designed not only for visitors with different interest levels but for these with different eye levels, too. Eight small cases, with gems such as a deep amethyst geode from Brazil, are located very close to the floor to catch and delight the fancy of children as young as the stroller set.

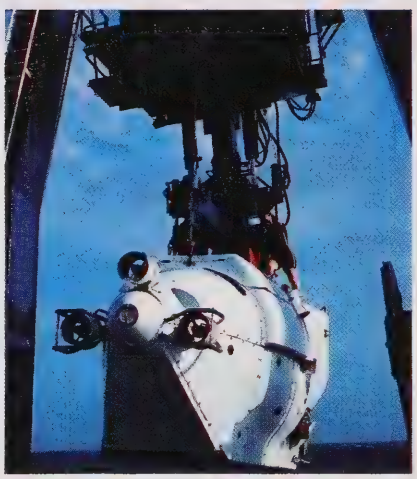
Facing page: The quartz case displays a wide variety of gems from deep-purple amethysts to star stones and cat's eyes.

Text is but one means of learning more about gems. Two interactive multimedia videos are located in the atrium opposite the entrance to the Room. Viewers can learn about the optical properties of star stones, cat's eyes, and opals, and can explore how faceting enhances a gem's brilliance. The videos, which are continually being programmed for new material, are the next best thing to working on actual gems and are much more than audiovisual textbooks. From what I can see, the videos are proving to be as captivating as the real thing to their audience.

The S. R. Perren Gem and Gold Room is named after Richard Perren (1907-1986), an internationally known gem dealer who was a mentor to many young jewellers and gemmologists. It is the generosity of the Perren family, their friends, and other donors that made this permanent display a reality. In the words of Robert Gait, "The collection has never looked better." Could anyone argue? ❦

EXPLORING BERMUDA'S

IN THEIR QUESTS FOR NEW FRONTIERS TO explore, humans have largely ignored the oceans' depths even though more than 70 per cent of our planet's surface is covered by these vast bodies of water. Scientific study has not even compiled such elementary information as the approximate numbers of living marine species. A few hundred thousand kinds of organisms have been described, but some current estimates suggest that there may be 10 million or more.

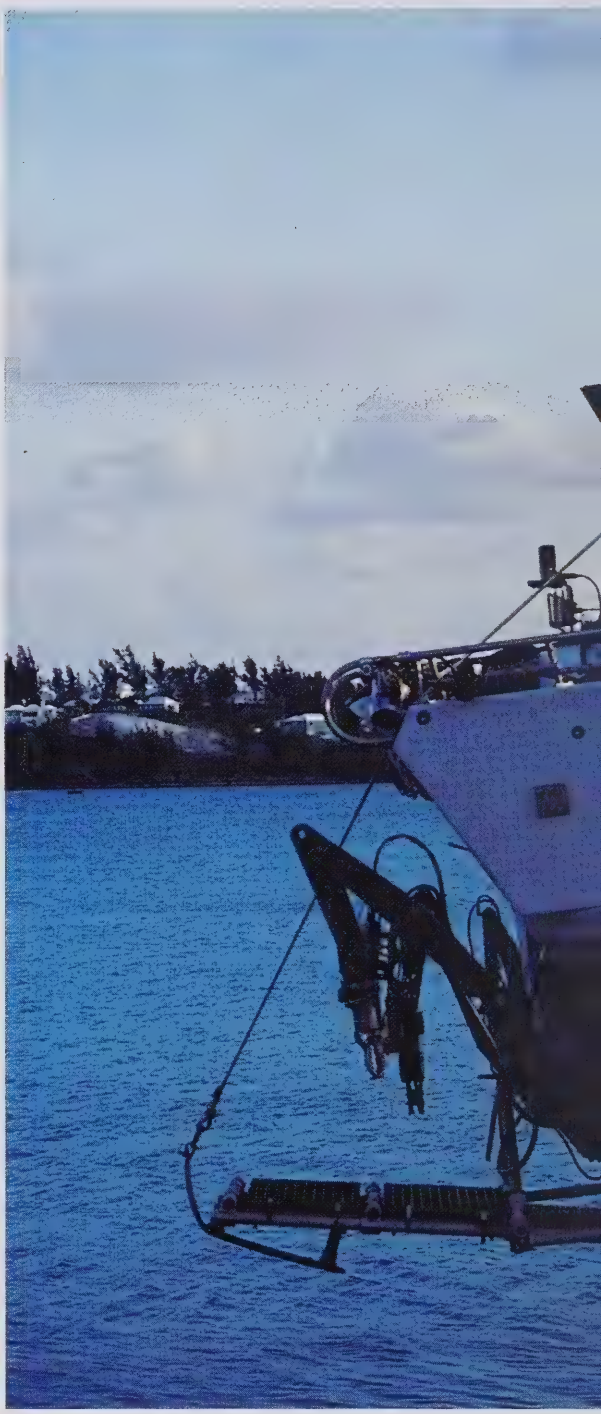


PHOTOGRAPHY COURTESY DALE R. CALDER

Top: *Alvin*, a submersible owned by the Woods Hole Oceanographic Institution, was transported to Bermuda aboard the research vessel *Atlantis II*. Bottom and facing page: *Alvin* was launched from its hangar aboard the *Atlantis II*.

Traditional research equipment has provided only indirect means for observing life in the deepest waters. For example, SCUBA gear enables divers to explore to depths of 50 to 100 metres but this is far short of the 4000-metre average depth of the oceans. Collecting gear such as dredges, trawls, and various sediment samplers can gather marine life from the bottom and bring it back to the surface, and remote underwater photography presents images of the distant life below.

Marine scientists have only recently acquired the tools to make direct observations and carry out experiments on the ocean floor. The remarkable little American submersible *Alvin* is a pioneer in taking people far down into the oceans for such purposes. Those who have made this kind of journey have come back amazed at the diversity and density of life to be found there.



When *Alvin* became available for a ROM research project on invertebrates, the opportunity was seized with great excitement. For several years the island of Bermuda has been the primary site of my studies on the diversity of hydroids, rela-

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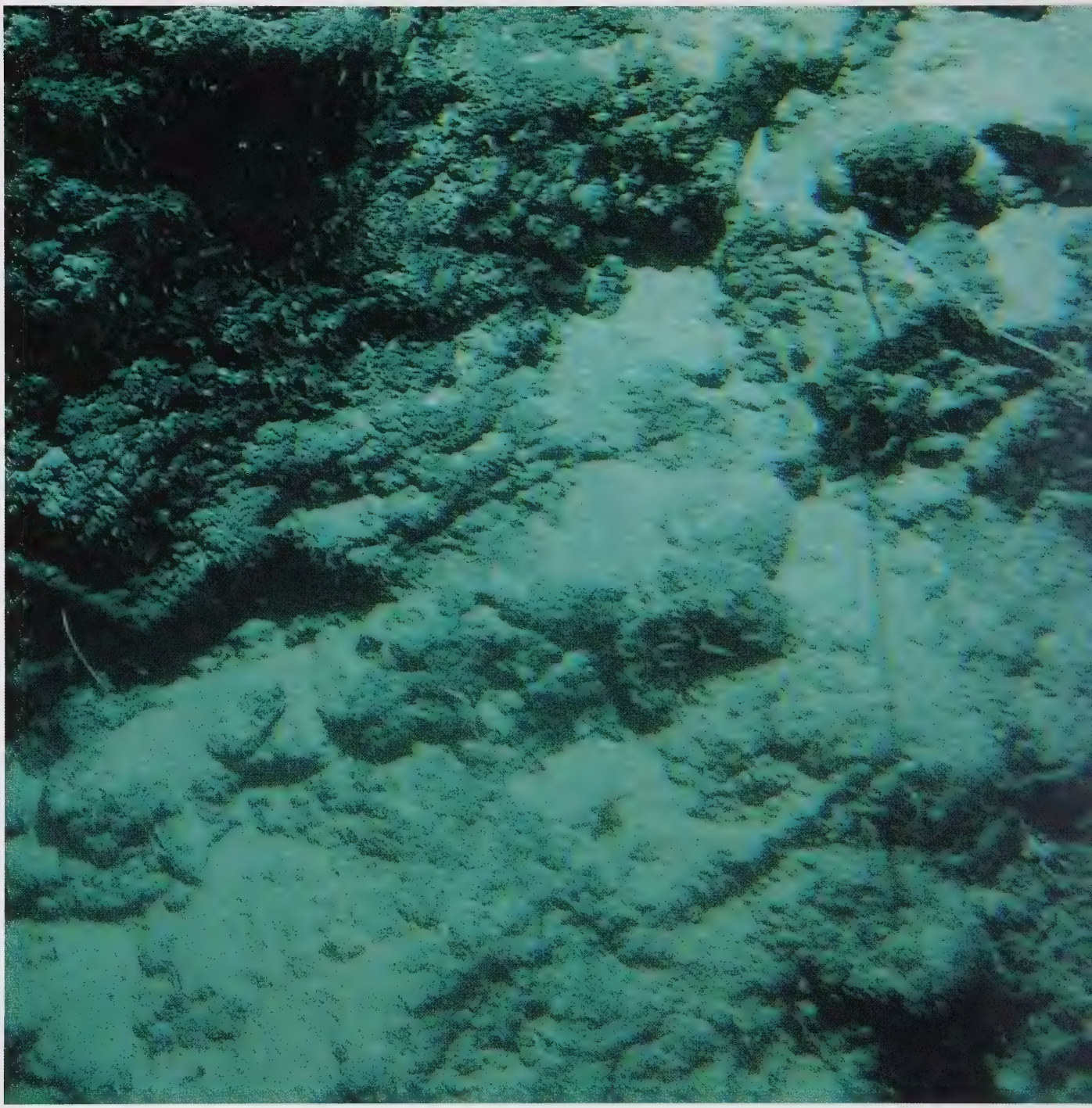
Underwater Mountainside

A ROM expedition studies life in the unknown regions of the ocean floor Dale R. Calder

tives of corals and jellyfishes. The species living in shallow waters, to depths of 100 metres, have been thoroughly collected and studied. However, the collection of hydroids living below that depth has been exceptionally difficult.

Bermuda forms a limestone cap on the peak of an extinct volcano. Conventional collecting of hydroids involved either diving or blindly lowering sampling gear such as dredges from a vessel at the surface down a rugged underwater mountainside.

Neither method provided my colleagues and me with much insight into what the life at the bottom was like. Although use of a submersible seemed a good solution, the costs of chartering the vessel and transporting it to the site was prohibitively expensive.



A chance phone call in mid-1992 to the Woods Hole Oceanographic Institution revealed that *Alvin* would be undergoing sea trials and recertification in Bermuda after a major overhaul. If my proposal for use of the submersible were approved, and if necessary funds could be raised, dives for my work would be added to *Alvin*'s schedule for 1993.

As fortune would have it, all the pieces fell neatly into place by March 1993. With generous support from the ROM Museum Volunteers Acquisition and Research Fund, the ROM Foundation, and a private donor, my share of the costs of two full-day dives was raised. In collaboration with colleagues Wolfgang Sterrer, curator of the Bermuda Aquarium, Museum, and Zoo

and a ROM research associate, and Jack Lightbourn, president of the Bermuda Zoological Society, Project Mount Bermuda was established.

Alvin arrived in Bermuda in her hangar aboard the 64-metre (210-foot) mother ship, the research vessel *Atlantis II*. Most unexpectedly, our first eagerly sought glimpse of the submersible dimmed our enthusiasm. *Alvin* was small and looked decidedly ungainly. With her manipulators (hydraulic arms) folded, she resembled a pregnant praying mantis. She seemed better equipped for exploration and perhaps underwater geology than for biological collecting. Samples were to be collected by the manipulators and dumped into a contraption at the forward end called a biocoffin.

Our first task in overcoming *Alvin*'s shortcomings was to create compartments inside the biocoffin so that the samples could be stored separately from one another. Then milk cartons were strapped around the outside to hold rocks and adhering animals. Even after making these adaptations for biological collecting, we still wondered if the two dives would prove worthwhile.

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While we waited anxiously, *Alvin* underwent her sea trials. Finally she was recertified by the U.S. Navy, and so our expedition to the ocean floor at the base of Mount Bermuda was set to begin. Jack, Wolfgang, and I boarded R/V *Atlantis II*, together with our invited colleagues Jerry Harasewych of the Smithsonian Institution and Russ Jensen of the Delaware Museum of Natural History. First Jack and I, and later Wolfgang, were taken into the personnel sphere of the sub and briefed on operations and emergency procedures. Although it was hot, stuffy, and incredibly cramped, our sense of excitement returned. We felt reassured and looked forward to making an actual dive.

A sponge was photographed just above the ocean floor at a depth of 3405 metres.

The most immediate problem now was the weather. It was still winter in Bermuda and though not cold by Canadian standards, it was incessantly breezy and unsettled. The so-called "storm of the century" had just passed up the Atlantic coast, and Bermuda had been buffeted with gale-force winds and occasional rain. In high seas, launch and recovery of *Alvin* is unsafe.

On 16 March 1993, the day we were scheduled to begin our dives, winds were still piping hard from the southeast. Waters

were rough and any thought of a dive was out of the question. As *Atlantis II* could remain in Bermuda only four more days because of a tight schedule, our window of opportunity was rapidly closing. We consulted with Gary Chiljean, master of *Atlantis II*, and changed the location of our primary dive site from the very exposed and steep Argus bank, a seamount 50 kilometres southwest of Bermuda, to a more sheltered location some 25 kilometres to the northwest of the island. Even there the weather was marginal, with winds southeasterly at 20 to 30 knots. Seas were running four metres high. Yet the conditions were within a range for a safe launch. Project Mount Bermuda was about to get underway.

We spent the night at sea on the mother ship, hoping that the weather would not deteriorate. In the morning, authorization for the first dive was given. Wolfgang and I boarded the sub, together with pilot Tim Connors, at 0810. The hatch was closed over our heads and sealed. *Alvin* was lifted

above the fantail of *Atlantis II* on an enormous A-frame at the stern of the ship, and we splashed into the water. After running through a radio checklist of items at the surface and turning on the carbon dioxide scrubber, Tim began our descent at about

38 metres per minute. Almost immediately, the pitching and rocking that we had experienced at the surface was gone. Beyond 100 metres, communications with the surface were mostly complete and a calm settled over the personnel sphere. We watched the blue light coming through our 12.5-centimetre-diameter viewports gradually deepen and darken. By 500 metres, it was pitch black outside. Only the red lights, orange gauge dials, and green and grey video monitor screens shed light inside the sphere, although we had flashlights for taking notes or checking gear.

To pass the time we watched bioluminescent creatures in the water. Spectacular flashes and chains of light could be seen as our descending vehicle passed fishes and jellyfish-like animals called siphonophores. Meanwhile a 10-centimetre monitor near the viewport provided a screenful of data, including our depth and the water temperature outside.

Two hours after leaving the surface, we were at 3450 metres. Weird noises like those made by a computer game, emitted by the sonar, were added to clicks of the altimeter and the roar of the carbon dioxide scrubber. Descent weights were dropped, and the submersible became neutrally buoyant in the water, hanging suspended like a spacecraft. The total blackness outside was broken only by Alvin's exterior lights. We peered through the viewports searching for the ocean floor. Slowly, and eerily, the bottom gradually came into sight as we carefully descended another 100 metres. From my viewport on the port (left) side, all that I could see was whitish sediment. Wolfgang reported an outcrop of black volcanic rock from the starboard (right) viewport. We gently landed at 3550 metres below the surface, feeling almost as though we were landing on the moon. *Alvin* was on the ocean floor at the base of Mount Bermuda.

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Animal life abounds on a sponge, which resembles a dolphin's head.

At this depth, the water temperature outside was a mere 2.1° C. The temperature in the sphere had cooled down and we appreciated our wool socks, insulated booties (no shoes are allowed in the

sphere), layers of warm clothing, and toques. Cushions further protected us from the cold and damp. Moisture condensed and rolled down the inside walls. Our viewports developed small puddles that had to be soaked up with tissues.

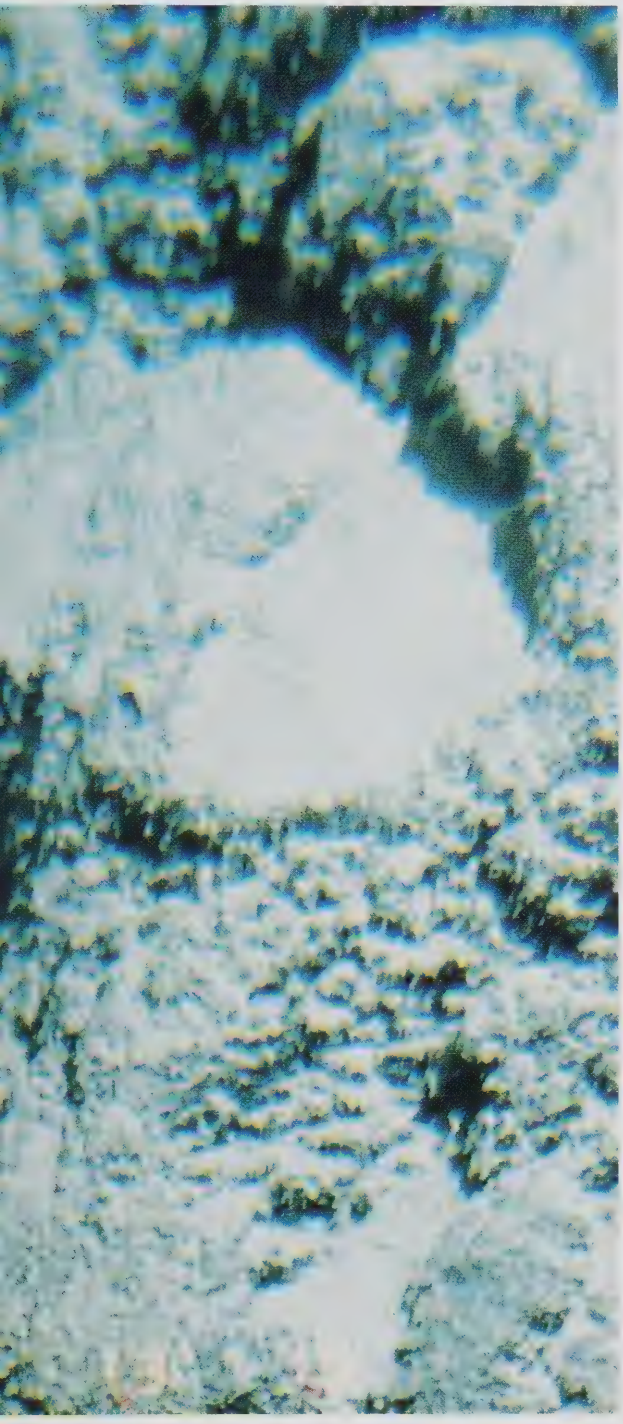
of the volcanic pedestal upon which Bermuda stands. Wolfgang, a Bermudian originally from Austria, was struck by the exciting skiing possibilities the mountain would provide.

Black rocky outcrops, some with very

Bermuda underwater resembles a volcanic mountain covered in snow. The topography is very rugged, with long slopes, ridges, precipices, fissures, and plateaus. The "snow" is a coating of light-coloured sediment deposited over much

high relief, extended above the sediment in many areas. It was on these ledges that invertebrate life was most apparent, especially on the rock walls. We were stunned by the sight of an absolutely incredible assemblage of creatures at 3418 metres. A wall,

rising several metres high, was covered with bizarre deep-sea invertebrates that neither Wolfgang nor I had ever seen except as preserved specimens. There were many glass sponges with vase-shaped bodies at the end of long, slender stalks. Stalked and stalkless crinoids, relatives of sea stars, were plentiful. So too were deep-ocean species of sea fans. The abundance of animal life existing under great water pressure in a dark, cold world devoid of plant life was something we will never forget. Like cave-dwelling animals, many of the creatures, with the exception of dark red shrimps, were white or very pale in colour.



We were disappointed when attempts to collect rocks with animals on them failed. Alvin's manipulators could not wrest a sample of the hard basalt free nor could they hammer any pieces loose in spite of Tim's repeated efforts. Our scoops and scrapers simply tore animals to fragments, which floated off into the water. Throughout the attempts, the submersible wrenched up and down in response. Tim collected some creatures for us by grasping them with the manipulators, but we had to be content mostly with video records and a few photographs.

Bermuda underwater looks like a volcanic mountain covered in snow. The "snow" is a coating of light-coloured sediment deposited over much of the volcanic pedestal upon which Bermuda stands

We continued to photograph and collect at various depths up to 2250 metres until battery power on *Alvin* was running low. The remaining weights were dropped and the submersible began its final ascent. Nine hours after the dive began, *Alvin* broke the surface once again and was hoisted back onto the mother ship. After spending some time relaxing, we processed our collections, ate dinner, and described the day's adventures to the other crew before crashing completely spent into our bunks.

The following morning Jack Lightbourn and I, with pilot Bob Grieve, began a second descent in *Alvin* to cover the mountainside at depths between 1770 and 525 metres. Fishes—including eels, rattails, and tripod fish—were much more plentiful at these depths. Several small sharks were encountered at about 900 metres. We were amazed to see sediment covering rock walls that seemed to slope upwards at 70 degrees. Scenes of coral rubble and occasional but spectacular rocky outcrops with amazing animals passed by our viewports as *Alvin* slowly ascended the mountainside, using her thrusters. After this second dive we appre-

An eel swims deftly through the silent depths at 3011 metres.

ciated the submersible all the more as we reflected on how fortunate we were not to have to climb the treacherous slopes of Mount Bermuda ourselves.

Our dives covered a part of the planet never before explored. In honour of our sampled biologically. We saw a stark black-and-white seascape with an unexpected diversity and richness of invertebrate life, and came back with video recordings, buckets of samples, and a sense of adventure. Our samples will be analyzed over the

Bermudian colleague, we named the rugged and protuberant area on the northwest slope of the Bermuda pedestal Lightbourn's Ridge. The experience drastically altered our ideas about the undersea slope of Bermuda, and how it might be next few months at the ROM, at the BAMZ, at the Smithsonian, and at other museums, and more than likely they will reveal species that have never been seen before. We hope this research will prove to be just a beginning. ✿

The Story of Alvin

Alvin, commissioned in 1964, is owned by the United States Navy and operated by the Woods Hole Oceanographic Institution on Cape Cod. Only seven metres long, it has an unmatched record of accomplishment among research submarines. *Alvin* proved its worth to the American government, if only in terms of politics, within two years of its commissioning. The submersible located and helped to recover a wayward hydrogen bomb lost following the crash of an Air Force B-52. The weapon was discovered by *Alvin*'s crew in approximately 850 metres of water.

A decade later marine geologists used *Alvin*, together with the French submersibles *Cyana* and *Archimede*, in the first on-site explorations of the Mid-Atlantic Ridge. These studies shed light on the formation of the oceans and on the theory of "continental drift."

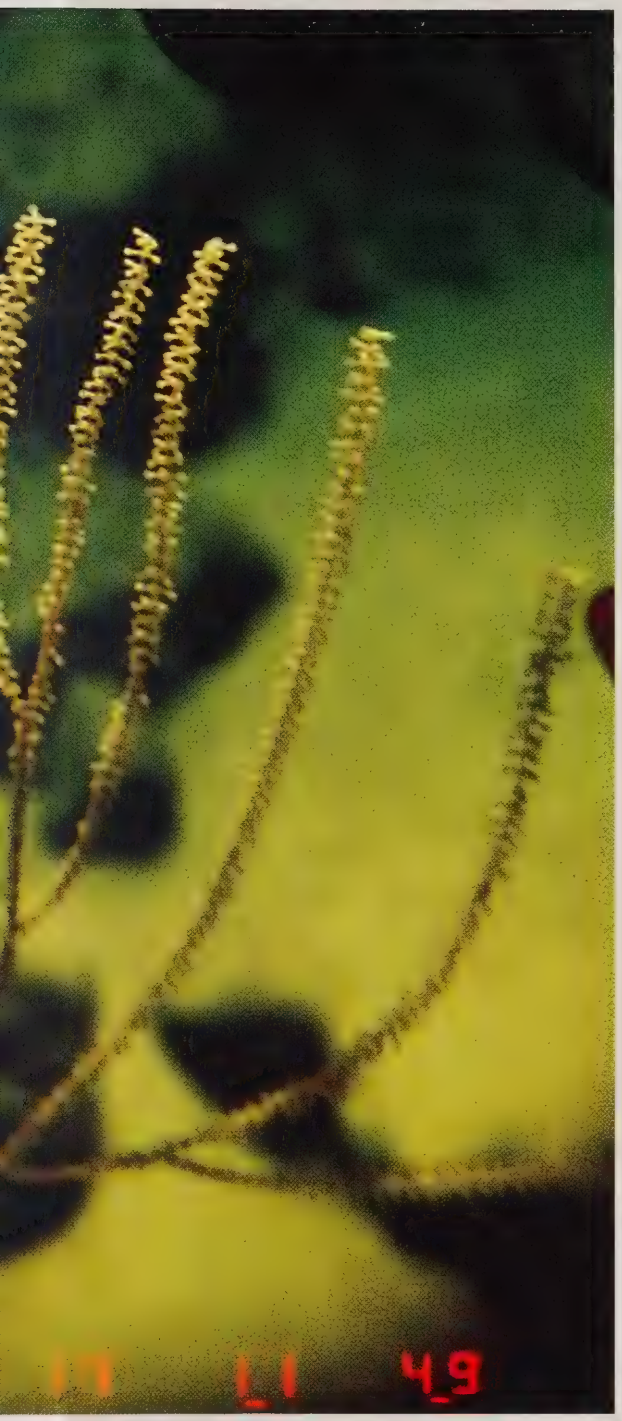
The most notable discovery in marine biology this century was made off the Galapagos in 1977, by scientists aboard *Alvin*. Whole communities of creatures, many of them previously unknown, were found inhabiting deep-sea hydrothermal vents.

Most dives made by *Alvin* are for scientific research. In fact *Alvin* was named after Allyn Vine, a Woods Hole geophysicist, who has been one of the most energetic advocates of submersibles for research. Its mandate was extended in 1984 to include technological research and adventure. The submersible was instrumental in the discovery of the wreck of the *Titanic*.

As for safety, *Alvin*'s record is remarkable; she has even survived attacks. During one incident in 1967 the submersible was rammed by a swordfish. The attack embedded the fish's sword deeply in *Alvin*'s exterior fibreglass skin, making it possible to carry the fish to the surface. It made a wonderful dinner.

The low point in *Alvin*'s history occurred late in 1968 when she sank during a launch. Following recovery, *Alvin* underwent a major overhaul and was back in service in 1971. *Alvin*'s accomplishments made her a cover story for *Time* magazine in 1985. ❦

Our dives covered a part of the planet never before explored. The samples we collected more than likely will reveal species that have never been seen before



Delicate coral stands 3419 metres beneath the ocean's surface.

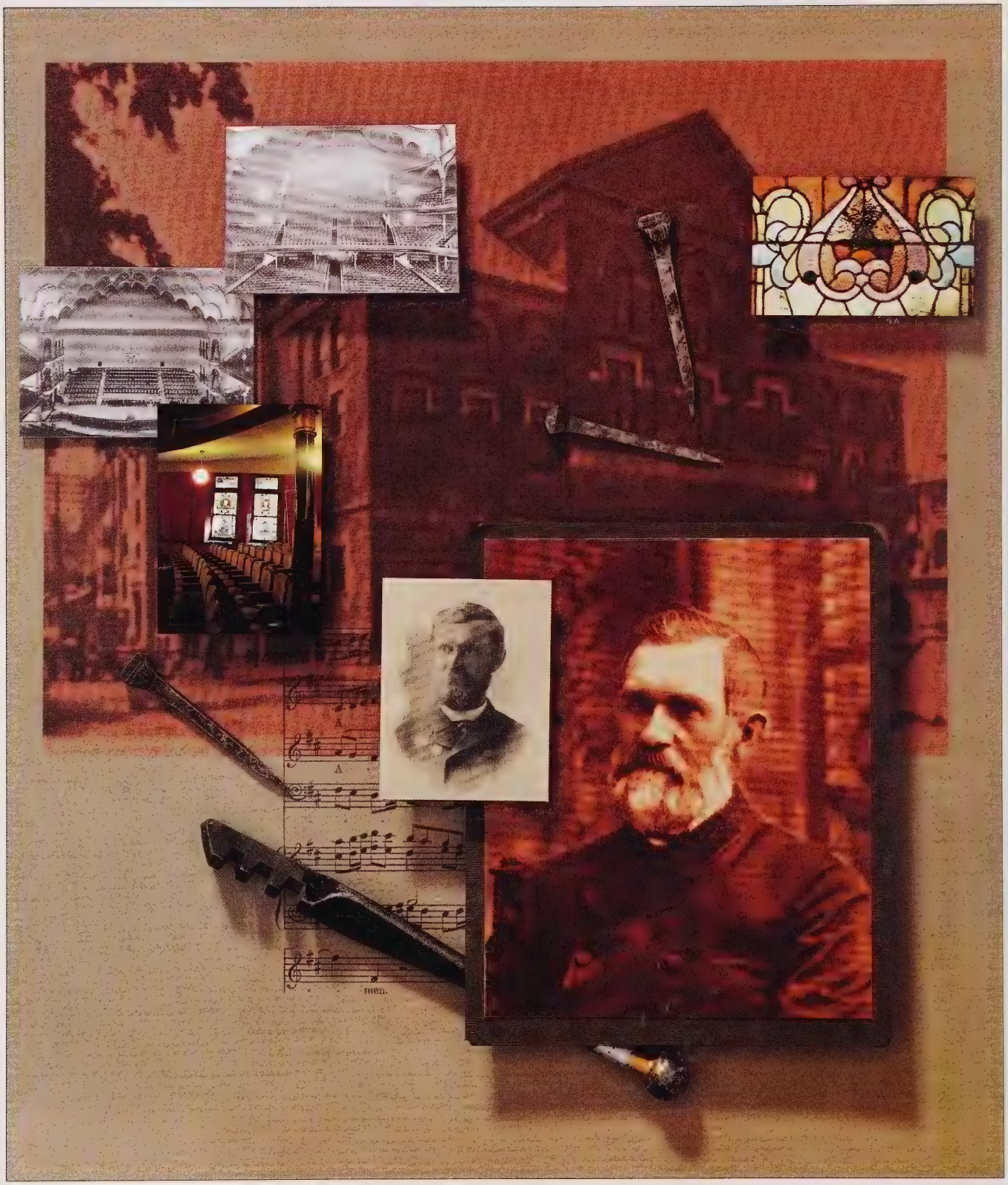


ILLUSTRATION BY ERIC COLQUHOUN HART MASSEY PHOTOGRAPH COURTESY PUBLIC ARCHIVES OF CANADA. PERMISSION OF THE MASSEY ESTATE

THE HIDDEN GLASS TREASURES OF MASSEY HALL

More than 70 stained-glass windows made the Massey Music Hall a light-filled architectural controversy in 19th-century Toronto

SHIRLEY ANN BROWN

IN THE EVENING OF 14 JUNE 1894, MORE than 4000 well-dressed paying guests gathered to hear a performance of Handel's *Messiah* at the inauguration of the new Massey Music Hall in Toronto. The evening also included a message read on stage by a representative of an ailing Hart Almerrin Massey, the hall's patron. In the text, Massey explained that he had conceived the idea for the hall seven years earlier and that from the start he knew that the project would never make sense as a business venture; it could only proceed as an act of personal philanthropy.

Illustrated in the collage: (upper left) early interior shots of Massey Music Hall; (centre) Sidney Rose Badgley, the designer of the building; (right) Hart Almerrin Massey, the hall's patron; and the original exterior of the hall.

Shirley Ann Brown is an associate professor and director of Graduate Art History at York University, Toronto, and founding director of the Registry of Stained Glass Windows in Canada

Massey built the hall as a tribute to his son Charles Albert, an accomplished amateur organist. Tragically, in 1884, Charles Albert had died of typhoid fever at the age of 36. The cornerstone for the hall was laid in 1893 on what would have been Charles Albert's birthday, 21 September, by his young nephew Vincent.

The completed music hall was turned over to a board of trustees, who, in cooperation with the people of Toronto, were to use "the property to cultivate and promote an interest in music, education, temperance, industry, good citizenship, patriotism, philanthropy and religion, and in every way to make the most out of this building for the good of the people in whose midst it stands." (*The Globe*, 15 June 1894).

With his philanthropic gesture Massey emulated William Doan, an American industrialist who had partially funded the building of the Cleveland Music Hall in 1885. The Masseys had numerous friends and family connections in Cleveland; they had lived there from 1871 to 1882 when Hart had been president and director of the Empire Coal Company. Doan had donated the land and $10,000 for the Cleveland building. Hart Massey's gift to Toronto proved to be much grander. By the time construction was finished, he had donated the downtown site as well as $152,390.75 of his personal fortune.

Life-size portraits of famous composers were the dominant images in one set of windows. Pictured on this page is Rossini and on the facing page, from top to bottom, Mendelssohn, Weber, and Gounod.

Massey chose Sidney Rose Badgley, a Canadian architect who had just moved from St. Catharines to Cleveland, to design his building. Although he had designed residences and several churches, Badgley had never before attempted a theatre. George Miller, a Toronto architect, was hired to supervise Badgley's designs through the construction stages. However, there was still a howl of nationalist protest in *The Canadian Architect and Builder.*

The austere classicism of the original exterior of this "temple of music for the people," to use Massey's own words, was conceived in response to suggestions made by his daughter Lillian. Such austerity did not prepare visitors for the spectacle of the building's interior with its flights of Victorian Moorish fantasy.

Slender iron columns topped with intricate capitals supported the balcony and gallery. Horseshoe-shaped arches and ogee curves were found everywhere. The ceiling was divided by a series of arched, scalloped sound baffles enlivened with sculpted plaster profiles, which were outlined with gas lights. A great chandelier with more than 400 lights hung in the centre.

The decision to decorate the hall's interior in a style that simultaneously evoked Brighton and Marrakesh may come as a surprise to historians who perceive Hart Massey as one of the stern, upright Methodist Toronto businessmen of the second half of the 19th century. However, the stylistic precedent is not difficult to find. In 1882 New York's Casino Theater was decorated in a Moorish fashion, and in 1888 London's Royal Alhambra Theatre was redecorated in the so-called neo-Saracenic manner. Badgley secured detailed drawings of the Alhambra Palace in Spain so that he could thoroughly familiarize himself with the Moorish

PHOTOGRAPHY BY SHIRLEY ANN BROWN

style. Cooks Brothers of Cleveland, a firm chosen by Badgley, designed the applied interior decoration for Massey Music Hall.

During the first decades after 1894 the appearance and ambience of Massey Music Hall were very different from what visitors encounter today. Instead of being windowless and dimly lit, the hall was painted terracotta and blue and during daylight hours it was suffused with light flooding in on three sides through four levels of stained-glass windows.

It had always been Badgley's wish to create a comfortable building that, in spite of its cramped site, would be full of light and air. The coloured windows were the one element that received some praise from the local architectural critics, who attacked almost every other aspect of the building.

The Massey Hall windows are unique as a collection of commercial art glass in southern Ontario, and perhaps much farther afield, because they are still in the specific location for which they were designed. However, even though most of the stained-glass windows are still in place, they have been boarded up for at least 60 years, and most people do not even know that these wonderful windows exist. They were blocked off to diminish the growing street noise and to darken the house during performances, the latter reflecting the popularity of the atmosphere in movie theatres.

The hall was decorated in a style that simultaneously evoked Brighton and Marrakesh. Its stained-glass windows were the only element of the building praised by local architectural critics

Approximately 75 stained glass windows are still in their original installations. They are all grimy and range in condition from excellent to heavily damaged. Others were lost in a series of renovations. The first renovation, ordered in 1911 by the fire marshals, required the addition to the building of exterior fire escapes. During construction, several windows were altered. Then in 1933 other windows were boarded up or bricked in. The 18 horseshoe-shaped arches that articulate the clerestory were pseudo-windows, filled with stained glass and backlit by gas lights located in the attic space under the sloping roof. These windows are still in place and mostly in excellent condition, but are blanked out on the auditorium side with beige paint.

The commercial glass used was not only multi-coloured, it had a variety of rippled surface textures that caused the glass to be translucent rather than transparent, thereby blocking out undesirable exterior views while admitting an adequate level of light. A series of large windows leaded up into fairly simple *art nouveau* designs lit the four corner stairwells. The windows that opened into the auditorium at the orchestra, balcony, gallery, and clerestory levels, are more intricately designed.

The twelve windows in the east and west walls at the main level of the auditorium include the life-size portraits of famous composers—Bach, Beethoven, Mozart, Mendelssohn, Rossini, Chopin, Wagner, Gounod, Schubert, Weber, Handel, and Haydn—surrounded by *art nouveau* frames and bands. Eight of these have survived in place, sandwiched between their protective boards. Four others, which were removed long ago to make way for the emergency exits, survive in partial states. Although dirty, several of these portrait heads are in excellent condition, with the high quality of their painting very much in evidence. Each head was painted on clear glass with silver stain to produce the yellow,

brown, and skin tones, black vitreous paint to create the black lines and areas of clothing, and white enamel to create the wigs.

In European opera and concert halls, it was common to find sculpted busts of popular composers lined up in the promenades and lobbies. Since Massey Music Hall did not have such spaces, placing the painted portraits in the windows served the same purpose, thereby linking Toronto's music hall with the grand tradition. The portraits also reminded audiences that they were attending serious performances to counteract any unsavoury associations evoked by the term "music hall." To suggest even further the high purpose to which the hall was to be put, the windows gave the interior a character reminiscent of a Protestant church.

This window, a detail of which is shown on the facing page, was one of several located on the Shuter Street facade at the gallery level of the hall.

It is interesting to note which composers were considered worthy of inclusion. All wrote serious and/or sacred music. All except Chopin wrote vocal music. There is no indication of who might have compiled the selection, but it could have been Frederic H. Torrington. He had come to Toronto in 1873 to take up the positions of organist of the Metropolitan Methodist Church and conductor of the Philharmonic Society. An indefatigable musician, he had a part in the foundation of the Toronto College of Music, the Toronto Orchestral School, and the Torrington Orchestra. A close personal friend of Hart Massey, Torrington organized a number of musical festivals for Massey Hall.

In the last quarter of the 19th century, stained and leaded glass for the residential and commercial market became the rage of the middle classes, first in Europe and then in North America. Their desire was to create an aesthetic environment in which to conduct all aspects of daily life. Coloured and leaded glass was used as a means to elevate the tone of the environment inside a building and to hide undesirable external views caused by urban encroachment. For the Massey Music Hall windows, curvilinear designs based upon the popular *art nouveau* forms of English commercial and residential glass were chosen. The English glass, in turn, owed its design origins to an appreciation of, among other things, early Celtic patterns. Belgian *art nouveau* glass, which developed at the same time as the English glass, may have been another source for the Toronto designs.

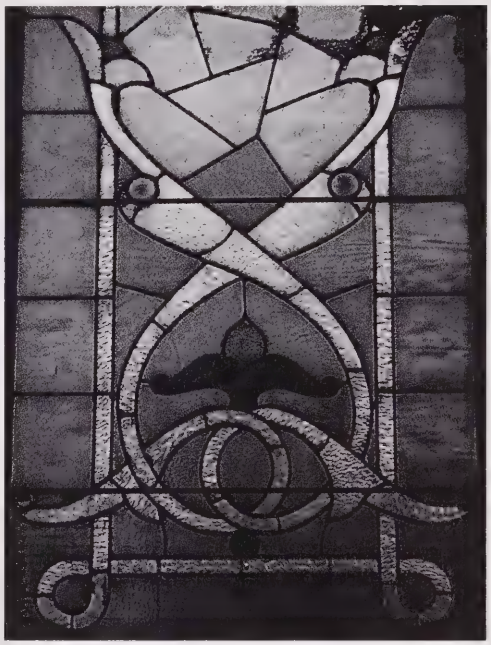
It would appear that although the Cooks Brothers of Cleveland designed the windows, and reminded Hart Massey of this in an 1894 letter justifying their final bill, it was probably the Faircloth Brothers of Toronto, commissioned by G. M. Miller, who actually manufactured and installed the windows. The Faircloth Brothers received a contract worth $2425 on 31 August 1893 for "painting and glazing" Massey Music Hall,

and were mentioned in Massey's inaugural address. In the 1895 Toronto city directory, there were 15 firms that advertised themselves as glass painters or glaziers. The Faircloth Brothers were listed as "Importers and Manufacturers of Wallpaper and Stained Glass, 10 Shuter Street." They were employed by Miller on at least one other occasion in 1894 for a residential stained-glass commission, but the Massey Hall contract was by far the largest that he awarded to the company.

It can also be assumed that the Faircloth Brothers operated in the commercial and residential market. This means that the company may have sublet the work for the painted medallions of composers to a stained-glass painter or to another firm that had access to the extra skills and kilns needed. The portraits are of such high technical quality that they were undoubtedly painted by a professional stained-glass artist.

Badgley certainly did not use the 19th-century London theatre or music hall as the model for the Toronto building. It was common for theatre, concert, and music hall auditoriums to be surrounded by ancillary spaces to allow easy and quick access to and from seating ranges, and to serve as lobbies and promenading areas. The opportunity to be seen and to socialize was as important to the audience as the performance. However, Massey wanted to maximize the number of seats in his hall so that the ticket prices could be kept as low as possible. That, coupled with the cramped site, meant that seating in the auditorium extended right to the walls and the only ancillary space was a small lobby at the entrance.

The light-filled concert-hall design that Badgley created was unlike those found in most theatres in Canada and the United States. However, precedents dating back to the 18th century existed in Europe where concert-hall construction took advantage of natural light



The light-filled concert-hall design that Badgley created was also unlike the enclosed spaces found in most theatres in Canada and the United States. He had, however, designed a number of Methodist churches of the auditorium type that may have inspired the Massey Music Hall design. Precedents existed in Europe as well. Beginning in the 18th century, it had become common to build concert halls in such a way as to take advantage of natural light. With the advent of iron construction in the mid-19th century, balconies and galleries could be opened up and supported on thin columns and the building's outer walls no longer had to be as substantial. In Germany and Austria, in particular, theatres were built that combined the concept of a conservatory-greenhouse with a concert hall. Often located as part of a *Kurzentrum*, and with the advantage of a parklike setting, these buildings were suffused with light and air as well as culture.

Massey Hall, as it was originally, alive with its fantastic Moorish decoration and streams of coloured daylight, must have been a cheery site in the urban landscape as well as a startling contrast to Toronto's traditionally built theatres and music halls. There was nothing else like it. ♔

ILLUSTRATION BY RICK SEALOCK

ALGONQUIN FISH TALES

ROM researchers are helping to manage effectively the fish populations of Algonquin Park

DAVID SCHATZKY

EIGHT THOUSAND YEARS AFTER THE WISCONsin glacier finally receded from the face of Ontario, something happened to change young Edwin Crossman's life. Angling with his father on the Niagara River near the outfall of the Sir Adam Beck Hydro-Electric Generation Plant, he caught his first fish, a freshwater drum. To his childish eyes it appeared huge, and Ed Crossman was hooked on fishes forever.

Almost 60 years later his romance with fishes endures. Now bow-tied and a towering six-foot-five, Dr. E. J. Crossman is a curator of the Royal Ontario Museum's Department of Ichthyology and Herpetology. A book that he co-authored, *Freshwater Fishes of Canada* (known respectfully in ichthyology circles as "the Bible"), remains the standard reference on Canada's fishes. It is just one of hundreds of publications that crowd the shelves of his modest office.

Down the corridor from Crossman's office looms a vast repository. It is stacked from floor to ceiling with row upon row of grey metal shelves comprising an awesome inventory, thousands of bottles and jars enclosing preserved fishes. This piscine library represents an immense body of knowledge and is one of the pillars on which the ROM's fish research rests. For Ed Crossman it is a great source of pride.

Crossman's current ROM fish study, the Algonquin Park Fish Distribution and Community Analysis, is the most comprehensive review of the park's fishes ever undertaken, more than doubling the number of park fish records and adding more to the knowledge of Algonquin fish distribution than all the other work done in Ontario from 1920 until now combined.

The study was commissioned in 1989 by Dr. Jim McLean, director of the Ontario Ministry of Natural Resources Wildlife Policy branch. He had several purposes: one was to commemorate this year's 100th anniversary of Algonquin Park; another was to identify populations and origins of fishes in the park. This information will be used by MNR scientists to manage Ontario's fish stocks so that their genetic purity and adaptability to local habitats is preserved as much as possible.

Finally, McLean wants to focus international attention on the Algonquin heritage

David Schatzky is a freelance writer in Toronto

and thereby afford it a bit more protection. To accomplish this he has organized a 100th anniversary Algonquin Park colloquium to be held in September 1993, designed to attract experts who have wrestled with ecological issues in Europe and the United States. They will hear the results of the Algonquin Park Fish Distribution and Community Analysis, and share their views on the rich heritage represented in Algonquin Park, the role of parks, and the principles of conservation.

Nick Mandrak (top row, far left) and Karen Ditz (seated centre) are pictured with some of the fish collectors involved in the Algonquin Park Fish Distribution and Community Analysis.

Thanks to the skills of Ed Crossman's protegé and colleague, Nick Mandrak, the Algonquin Park Fish Distribution and Community Analysis also blazes a trail in computerized information applications. As a doctoral student under Crossman, Mandrak has built a solid reputation as an expert on the influence of glacial history on fish distribution. But fish have held a special allure for him much longer than that; in fact since he was six. That's when he and his father caught a large white sucker (which his dad mistook for a salmon) in the Credit River on the outskirts of Toronto. By the time he was 12 he was reading Ed Crossman's books and was determined to become an ichthyologist, despite the fact that his mother thought there was no future in fishes.

These days, you're likely to find Mandrak sitting in front of a computer, combining his knowledge of post-glacial history with data from the Algonquin Park Fish Distribution and Community Analysis. He explains that for thousands of years, Ontario was covered with up to a kilometre of ice, so there were no fishes at all. As the glaciers receded eight to fifteen thousand years ago leaving behind cool bodies of water, a few of the plentiful southern fish varieties came north through rivers flowing from the ice-free south. "There are still so-called glacial relicts in Algonquin that are direct descendants of the first fish trapped in the pools formed by melting glaciers and the rebounding land, which changed its contours in response to the shifting glaciers." says Mandrak. "Only those species with the ability to survive and reproduce in very cold water flourished in the park."

Despite the vastness (7600 square kilometres) of Algonquin's lakes and forests, the park is home to relatively few underwater fauna. Its cold clear lakes are primarily trout habitats. There are barely more than 50 species of fish to be found in the entire park, a mere fraction of the number to be found in warmer bodies of water farther south where almost 100 species have been identified in the murky Hamilton Harbour watersheds alone. But as a massive living museum, relatively undeveloped by man, Algonquin Park is a precious resource to be guarded and sustained.

Jim McLean wants the Algonquin Park Fish Distribution and Community Analysis to clarify the role Algonquin Park plays in preserving Ontario's diversity of fish communities and genetics. In particular he wants to investigate why, as altitude increases, certain fish species tend to disappear. There are changes in what is available for fish to eat at different altitudes. In lower lakes lake trout feed on fish such as yellow perch and can grow to more than 10 kilograms; in higher lakes they feed on plankton and are much smaller. Many years ago, one of McLean's mentors, Nigel (Nick)

PHOTOGRAPHY COURTESY DEPARTMENT OF ICHTHYOLOGY AND HERPETOLOGY, ROYAL ONTARIO MUSEUM

Martin, a former director of the Harkness Lab in Algonquin Park, first suspected that there is a correlation between temperature and the reproduction of yellow perch, with important implications: as altitude rises and temperature drops, perch perish. The ice-free season does not last very long, so that the winter period, when animals depend on their own body reserves and in effect starve, becomes longer. Some organisms, plankton for example, are able to survive, but others, such as yellow perch, are not. In order to live, the theory goes, the higher-altitude lake trout eat plankton to make up for the absent perch. But that diet of tiny creatures is able to support a smaller adult fish with a briefer life cycle than its larger, perch-eating relative in the lower, warmer lakes.

If aquatic wildlife managers want to reconstitute original fish populations, including large, highly prized lake trout, they have to consider the availability of the sorts of prey trophy-sized lake trout thrive on. Knowing the survival patterns and rules in relatively undisturbed communities like Algonquin Park gives them a measure of how they must manage the entire ecosystem in order to restore healthy conditions.

In the past, natural resource managers worked under the influence of the old forestry philosophy, "plant, grow, and take." There was little regard for indigenous populations and no strong ecological concern. The current wisdom was that any fishes in a lake are better than none, so Pacific salmon was imported to one isolated lake and French arctic char to another. No work was done to establish what these fishes needed to survive or what their impact would be on the native fishes; consequently many of them soon vanished from the park because they were either eaten or starved, or simply unable to adapt. And while they subsisted in their new northern Ontario abode, they tended to upset the delicate balance of survival for other species.

Two Ontario Ministry of Natural Resources scientists, fish geneticist Peter Ihssen and Mark Ridgway, current director of the Harkness Lab, want to apply what is learned from the Algonquin Park Fish Distribution and Community Analysis to restore the equilibrium in Ontario lakes and rivers. Peter Ihssen points to brook trout, which thrive in 200 Algonquin Park lakes, as an example of a species that could benefit. The MNR is trying to find out which brook trout populations are native and how much genetic variation there is in different parts of the park. To what extent have the park's trout been altered by planted hatchery stock? That's a question the ROM researchers can answer by studying the genetic structure of trout taken from Algonquin for the analysis. They can pinpoint the post-glacial origins of a fish and its adaptations, and describe the habitat it needs to flourish. "From now on," says Ihssen, "we'll plant the genotype which belongs in the area...no more Pennsylvania brook trout."

It is a massive job to gather and collate information so that scientists like Ihssen and Ridgway can make informed fish-management decisions. As soon as the Algonquin analysis was funded, Crossman was put in charge and Mandrak was asked to serve as coordinator. They had to locate and collect fishes in 500 of Algonquin's 2000 lakes and along much of the 2000 kilometres of rivers and streams accessible by boat. The goal was to survey areas that had not been sampled before and for which there were few existing records of non-sportfish. Those fishes are the least interfered with by man.

Crossman and Mandrak decided to supervise three teams whose task was to capture and preserve at least one specimen of every kind of fish in each body of water. To staff this demanding assignment, Mandrak placed newspaper advertisements calling for canoeists with, among other attributes, excellent outdoor skills and the ability to portage carrying a minimum weight of 40 kilograms. They had to provide their own sleeping bags and rain gear and were paid $218.75 per week. The park provided them with free food and lodging.

One of the successful applicants was

In the past, natural resource managers worked with little regard for indigenous fish populations and no strong ecological concern. Imported foreign species upset the delicate balance of survival for other species

Karen Ditz, now secretary-technician in the ROM's Department of Ichthyology and Herpetology. Her interest in ichthyology was piqued by pike-fishing expeditions with her father on Manitoulin Island when she was very young.

Top: A fish collector views an area to be surveyed. Bottom: Gill nets are placed to collect fish.

There were lots of adventures for Karen and her fellow Algonquin fish collectors during the summers of 1990 and 1991. "Nothing was predictable and that's what made it so exciting," she says. She and her colleagues spent an unscheduled five and a half hours on an unmaintained trail. Waist-high saplings had grown up where the portage was supposed to be. "We had not brought our compass with us, although we should have," she recalls, "and after circling around for hours we finally found an old chainsaw mark and managed to find our way." And there were black flies. Ditz recalls that the field workers were usually covered in bites.

From time to time they would set a gill net to collect fish samples, go back later to check it, and find that all the fish had either no heads or no bodies. It took a while to figure out that the culprit was a snapping turtle. But snappers weren't the only ones to consume the fish. The field workers themselves made a meal out of surplus catch, and from very heavy fishes when their heads, viscera, and skin had been removed for research. They dined on perch, pumpkinseed, burbot, fallfish, bass, trout, pike, and even sucker. But they drew the line at a venerable Algonquin resident, the slimy sculpin, a deepwater fish, flat and spiny, which sits right on the lake bottom and is as slimy as its name implies.

For Darlene Upton, now working as assistant to Dr. Robert Murphy, associate curator in charge of the Department of Ichthyology and Herpetology, it was like Christmas to pull up a full gill net. "You never knew what you were going to get and it was exciting to think you'd get a new species that had never been found before." Among the triumphs: the discovery of a pike in a watershed where it had never before been seen and the first black-nose dace ever recorded in the park. For Ditz, locating the commonplace was equally rewarding. "I enjoyed finding the same species over and over, like the pumpkinseed. And other specimens were beautiful, like the Iowa darter, a colourful little fish with bright red and blue stripes."

While Upton, Ditz, and their colleagues slogged through bush and swamp collecting specimens, the Algonquin project research assistant, Lisa Dorman, worked diligently alone at the ROM. At that time a third-year palaeontology student who had followed a University of Toronto course in ichthyology, taught by ROM staff,

Dorman was given the task of identifying the preserved specimens, which arrived regularly from Algonquin Park in big white buckets. With assistance from *Freshwater Fishes of Canada* and the collections manager in the Department of Ichthyology and Herpetology, Erling Holm, she soon learned to identify on sight all but the most obscure specimens. By the time the survey was completed, the number of recorded species in some lakes and rivers had risen to as many as 40 and the information on fishes in Algonquin Park had doubled. To analyze these masses of information, Mandrak's skills as a computer programmer were brought into play. By adapting a geographic information system, he devised a complex mapping procedure to display the distribution of each species identified. The system organized all the biotic interactions and also charted each distinct fish community. And Mandrak's methods can measure similarities between any two species that it's asked to compare. The computer analysis can generate and order information in a way that could have a profound impact on the way wildlife is managed in Ontario.

In the past the Ministry of Natural Resources cared for Ontario's habitat on a species-by-species basis. Mandrak's new system creates management units based on all the interactions in an entire ecosystem. With this approach managers can focus less on top-level sportfish (the traditional approach) and more on the whole picture: the interrelationship of organic bodies of water and communities of aquatic organisms. They see what they have to do for the well-being of the whole environment rather than for just one fish.

Nick Mandrak points out that Ontario fishes came from different areas at different times, from the Mississippi River to Georgian Bay and from the Atlantic Ocean to the Ottawa River source. The gene pools were separate for 100,000 years and it is important to manage them carefully to preserve their specific character. If adaptations are watered down through gene mixing, fish may be less able to survive. So management of entire ecological systems, taking into account origins and present conditions, is vital.

Mandrak illustrates this by referring to two colourful little Algonquin Park fishes, the northern redbelly dace and the finescale dace. They are assumed to hybridize quite extensively with each other in Algonquin. But some experts suspect the daces may not be hybridizing after all, because they may be unisexual. If so, they would be cloning. All that is required to start up cell division is stimulation by male sperm. The tiny fish go through a normal mating ritual, but the sperm does not actually enter the egg, it only agitates it. Through a process called gynogenesis, the female redbelly dace lays eggs on a bog mat, the finescale male deposits sperm on top of the eggs. There's a chemical trigger that allows the eggs to develop despite the fact that the male genes never actually enter the zygote. Normally the finescales and redbellies would not mate with each other at all, but fish interbreed more than other vertebrates, and cyprinids more than other fish, because there is weaker species recognition among them. But is this a strategy or a mistake? Could their genetic integrity be threatened? One clone may be successful in a particular environment, but if the environment changes the clone would be lost, something that often occurs when there is loss of habitat.

This is one of many puzzles Nick Mandrak and Ed Crossman are working to solve. The enormous agglomeration of dead fish in storage down the corridor from Ed Crossman's office (including thousands of new specimens from Algonquin Park) is the key to this work. The researchers' probing of the bottled specimens is more necromancy than necrophilia; loving scrutiny of dead fishes takes place at the ROM for one reason only: to ensure that for all time the waters of the world will continue to splash with an immense variety of sleek, finned, gilled creatures. Out of death, better life. In Algonquin Park and everywhere else. ❦

The researchers probe the bottled specimens for one reason only: to ensure that for all time the waters of the world will continue to splash with an immense variety of sleek, finned, gilled creatures

ROM Answers

Dear ROM Answers,
I acquired the Russian icon, as I call it, pictured in the photograph, in about 1975, from a dealer in Leningrad (now, St. Petersburg) who had several interesting, authentic-looking metal art objects. The date and provenance of this low metal relief, which is approximately 10 centimetres wide and 18.75 centimetres high, are unknown. Specks of blue on the tarnished metal suggest that the piece may have been enamelled. There is a band of writing across the top of the rectangular section and figures, possibly saints, that are also accompanied by writing. I would like to know exactly what this piece is, as well as its date, provenance, and function. Should it be cleaned? I look forward to your response.

B. P.,
Toronto, Ontario

Dear Reader,
The small brass relief plaquette shown in your photograph is an icon from the Pokrov, or Intercession. Its rectangular part is divided into a lower and an upper zone. In the lower zone, the Virgin Mary, flanked by saints, receives their petitions. In the upper zone, the Virgin, a veil across her open arms, addresses prayers and intercessions to Christ who appears through clouds at the left. To the right, the Virgin is flanked by Apostles and Archangels. Above is a depiction of the Trinity surrounded by winged cherubim.

The theme of the Intercession of the Virgin, as depicted on the plaquette, is more frequently encountered on painted wooden Russian icons. The wooden icons are usually more complex—typically they have more figures than the plaquette. The lower zone normally includes a depiction of the 6th-century Byzantine saint, Romanus the Melodist, standing on a cushion. Figures of Emperor Leo and Empress Zoe are depicted on Pokrov icons. Such an icon, dated to the 19th century, was included in a Christie's sale in New York, 15 December 1989, and another, dated 1779, appeared in a Christie's sale in London, 26 April 1989.

The blue pigment on your plaquette may be some enamelling that is typical of many 19th-century Russian brass icons. Although definitive dating can not be determined from a photograph, the plaquette's style and blue pigment would suggest that it is also from the 19th century. It is most likely of Russian origin, modelled after an earlier wooden piece.

K. Corey Keeble,
European Department, ROM

If you possess furniture, silver, glass, metalwork, ceramics, textiles, or small decorative objects that may have an interesting past and have roused your curosity, this column is for you. Send a clear black-and-white photograph (or 35-mm colour slide) of the object against a simple background, providing dimensions, a description, any markings, or any known details of its history to: ROM Answers, c/o Rotunda Magazine, *Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6. Be sure to enclose a stamped, self-addressed envelope large enough to include any photos that we must return to you with the reply.*

Neither Rotunda *nor the author nor any other person who may be consulted assumes any legal responsibility for these opinions or their ramifications. No financial appraisals will be offered. If your query is selected to be published in the column, only your initials and city will appear to protect your privacy. Letters will be acknowledged as staff time comes available.*

Mushrooms and other Japanese delicacies reproduced in plastic are deceptively tantalizing.

Feast of Fakes

LIKE ANY GREAT CITY, TOKYO IS A composite of neighbourhoods and villages, each with its own salient flavour. One which foreigners, *gaijin*, rarely discover is Kappabashi-dori Avenue, the city's restaurant supply district. If Kappabashi-dori seems to go on forever, it is because Tokyo has 45,000 restaurants to supply.

But it isn't pots and pans and *sashimi* knives of samurai timbre that bring you here. It is the *grande bouffe* of windows filled with food, not only the full range of Japanese dishes from *sushi* to *soba*, but pastas and pizzas, Chinese sweet-and-sour and Korean *bulgoki*, German schnitzels and Spanish paellas, chocolate sundaes and foaming mugs of beer. The oysters might prompt the intinerant food lover to chomp through the plate glass, but it would be a shattering disappointment: the food is fake.

Fake food is yet another example of the Japanese latching on to a foreign idea and taking it places it never expected to go. It began early in the century, when the West shipped wax replicas of human organs to Japan for use in medical schools. Restaurateurs thought the idea too good for guts.

Any traveller to Japan has thanked the gods for fake food at one time or another. The replicas in restaurant display cases tell you not only what you can eat but how much you can eat. They eliminate the embarrassment of staring dumbly at a menu in Japanese or trying to cajole a shy waiter to use his English. When in doubt, summon your server to the fakes and point.

In seven visits to Japan, I've never found a fake that lied. What arrived on the plate was always uncannily identical to the model in the window. Recently, in a Nagasaki restaurant, the fakes seemed dreary, and the food inside turned out to be dreary, too.

During my last visit I became so infatuated with fakes, I was able to arrange a tour of a fake-food factory. Maizuru is one of the country's leading producers, with annual sales in excess of $12 million.

The metamorphosis of a fake can happen in one of two ways. A restaurateur can purchase a ready-made model in a store and imitate it in the kitchen. The purist, however, creates a signature dish and brings it to the factory to be reproduced. The first fakes were wax and suffered a precarious lifetime, but today a silicon mould is filled with liquid plastic and

PHOTOGRAPH BY JEREMY FERGUSON

baked at 170°C. Then the moulded form is removed for painting and retouching, the fine-tuning which makes or breaks it.

I watched a woman put the finishing touches on shrimps *tempura.* Her deep-fry filigree left me salivating. If we could eat with our eyes, I was about to be stuffed.

The multiplicity of products replicated is amazing. Maizaru's miniature masterpiece fake was a completely convincing solitary grain of rice. The largest was a metre-long tuna. The strangest was a human finger, commissioned by some eccentric as a good-luck charm.

Seafood is the undisputed superstar of fake. Salmon, tuna, sea bass, shrimp, scallop, and squid glow with freshness; you could pass them off at the finest market. Slices of raw *fugu,* the blowfish that brings Japanese diners to the brink of ecstasy with its soupçon of death, are properly translucent.

Fruits and vegetables glistening with water droplets are most challenging for the Rembrandts of fake, but eggplants, leeks, and *shiitake* and *enoki* mushrooms all do surprisingly well. The real showstoppers are plates of Italian noodles with great forkfuls of spaghetti and sauce practically levitating over the plate.

Not everything is successful. Octopus resembles the equally fake mollusc that ate John Wayne in *Reap the Wild Wind.* A side of beef often resembles a chunk of construction material. And given the Japanese penchant for extraordinarily fatty meat, a steak looks like blubber. One glance and you are a candidate for the vegetarian life.

Somewhere along the way, industry merges with art. A Maizuru employee doesn't get to sign his work but the replicas do garner oohs, aahs, and stratospheric prices in art galleries in New York, Los Angeles, and San Francisco.

When I am in Japan next, I am going to take myself to Kappabashidori and assemble a picnic. I will find sea urchin and salmon caviar *sushi,* and *sashimi* of tuna wrapped in a sash of *daikon* radish and garnished with a dollop of *wasabi.* And grilled mackerel with a ginger stick. And *tempura* shrimps, peppers, and eggplant. And there must be soup, preferably afloat with chrysanthemum petals, and steamed rice flecked with seaweed. Dessert, too: unblemished scarlet strawberries the size of golfballs, the way you find them only in Japan.

This feast will cost me a fortune.

Then, in the spirit of *kaiseki,* the gastronomic grail of Japanese cuisine, I will orchestrate this precious hoard of shapes and colours on ceramics, laquerwork, wood, and stone. If I am even a little artful, the sight will engage the eye and soothe the soul. It will be so *right* for a cuisine which has always been accused of being too beautiful to eat.

JEREMY FERGUSON
Jeremy Ferguson is a Toronto-based travel and food writer and photographer

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In the November issue of *Rotunda...*

The Truth Behind Jurassic Park

BY HANS-DIETER SUES

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Regency Style, Everyday Life in Egypt, The Alaska Highway, Fish, Atlas, Gardens, and Pirates

CHARLES LAMB CALLED HIM "THE Prince of Whales" in a cruel poem that began: "Not a fatter fish than he/Flounders round the Polar Sea...". George, Prince of Wales, while not well loved by his subjects, was nonetheless enormously influential in the fields of architecture and the decorative arts. In fact, George was influential in matters of taste generally, not only in Britain but throughout the British world and, by extension, the United States. He became the Prince Regent, and, as such, was the person after whom the Regency, a period of great style and innovation in the arts, was named.

That he should be honoured by having so much interesting design called after him is quite proper, even if Regency chronology is a bit fuzzy. The prince served as regent only nine years, taking over the duties of king in 1809 when his father, George III, grew too deranged to rule. He remained in that role until 1820, when the old monarch finally died and the prince succeeded to the throne as George IV. Yet the artistic style now termed Regency preceded the political one. It was already fully formed by 1780, or certainly by 1790. Just as clearly, features of it outlived not only George IV but his brother William IV (who ruled from 1830 to 1837, until Victoria succeeded him).

Subjects like the visual imagination of the Regency period seem to lend themselves to big, pretentious, and sometimes rather stupid books. Despite the usual coffee-table format, **Regency Style** by Steven Parissien (Fitzhenry & Whiteside, $77) isn't like that at all. It's aimed partly at people who are interested, passively if not actively, in the architectural preservation movement. It "does not include an analysis of the great houses and the great architects of Regency Britain," a field already well trodden, but tries to celebrate a sensibility through period and contemporary images mixed with a serious but common-sense text and many little nuggets from the literature of the time. It's a coherent, linear work but "is first and foremost a book to dip into." And the dippings are pretty rich.

In a nutshell, you could say that the Regency style combined a new look back at the past with a new spirit of cosmopolitanism. People of education and taste were still as deeply committed as ever to ancient Greece and Rome for their cultural models, but the attraction had entered a new phase. Two things distinguished this new phase, now called neo-classicism, from the classicism of the 18th century. First, it was based on a lot of recent progress in the archaeology of the ancient world (including Egypt). Second, there was cross-pollination going on, as the British borrowed from and adapted some elements of the *Directoire* and *Empire* styles of France.

One of the selling points of *Regency Style* is the way it shows that the results were a new architecture and a new interior design, proceeding apace. In borrowing from the past styles (not only Greek and Roman but Egyptian and Far Eastern, to say nothing of Rococo and even Gothic), there was a new interest in accuracy even while all these elements combined and recombined in a way that's easily recognized and unambiguous. Simplicity fought against complexity. The resulting tensions produced something distinct and wonderful (and led to Victorianism, once the balance could no longer be maintained and clutter won out over simplicity).

The Regency architecture movement was led by such famous figures as Henry Holland and Sir John Sloane, whose buildings still add so much to London's appeal. But perhaps the most characteristic person of the time discussed in Parissien's book is Thomas Hope, who was not only an architect but a furniture designer, a collector of antiquities, and an enormously influential writer on decor. He seems to embody all the traits of the Regency style, including a love of "Oriental" design. This, incidentally, was a fashion actively encouraged by the Prince Regent, whose own cult of taste (and extravagance) weave in and out of Parissien's text.

Most books about ancient Egypt, a subject of abiding interest to so many *Rotunda* readers, tend to dwell on the royal families, the tombs, and the temples. **Life of the Ancient Egyptians** by Eugene Strouhal (University of Oklahoma Press, $US42.50) does all that but a great deal more. "Everyday Life of the Ancient Egyptians in General" would have been a more strictly accurate title. Strouhal, one of a number of Egyptologists in the former Czechoslovakia who have made important contributions to the field, concentrates on the second-millennium village of Deir el-Medina in West Thebes in Upper Egypt where the Nile makes its big horseshoe bend. This was the home of such people as the famous painter Maia during the 19th Dynasty and the royal tomb-builder Pashedu during the following one. Indeed, much of the work there was preparing burial articles for the nearby royal tombs. As these objects were cheaply made imitations of ones used in real life, they

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were often purchased by ordinary people who couldn't afford better. Thus does the author illustrate both the distance between royal Egypt and everyday Egypt but also the symbiotic relationship between the two.

In the 18th and 19th centuries, archaeology concentrated on the grand Egypt of rulers and warriors. This is far less true now, and much of the wealth of interesting detail in Strouhal's book comes from the study of what scribes wrote, not just what archaeologists have unearthed. By this method, he is able to present surprisingly complete or convincing pictures of certain aspects of life, such as sex, courtship, and marriage customs. Another of his themes is the evolving role of women in Egyptian society, not only in the social sense but also in regard to making contracts and going to court as well.

The author spends a lot of time talking about clothing and the remarkably varied diet of the ordinary Egyptians, as well as about supporting subjects: agriculture, stockbreeding, the hunt, and the fish harvest. Of the other chapters, perhaps one of the two most interesting, in that the subject seldom figures so thoughtfully in overview books such as this, concerns the role of craft qua craft. Artisans such as jewellers, potters, metal-workers, and leatherworkers, "had no workshops of their own; these all belonged to members of the ruling class or to the institutions they controlled. So the social status and prestige of a craftsman depended primarily not on any personal qualities and skills but on the work centre he was attached to." The other chapter concerns the high degree of efficient complexity achieved by Egyptian administrators and managers.

Life of the Ancient Egyptians is also one of the best, most thoughtfully illustrated books of this type I've seen recently.

Two books about the building of the Alaska Highway during the Second World War have appeared almost simultaneously—one Canadian, the other American—and it's instructive to compare them in that light. The Canadian one is **The Alaska Highway in World War II: The U.S. Army of Occupation in Canada's Northwest** (University of Toronto Press, $39.95) by the familiar academic writing team of K. S. Coates and W. R. Morrison. It makes some use of interviews with American soldiers (many of them African-Americans) and civilians who built the 2414-kilometre (1500-mile) road and pipeline from Whitehorse to Fairbanks in 1942-43. But it also employs the now sadly obsolescent techniques of the diplomatic historian to look at discussions leading up to the $500 million project: these mainly concerned a 1942 fear that "any horror seemed possible," including a Japanese invasion of western North America.

Coates and Morrison also deal extensively with the social impact of the project on the Natives and the North generally. But in the text they back away from the pejorative term "army of occupation" used in their subtitle. Or at least they put it in a friendly context. They point out that at the same time when 45,000 American military personnel were on Canadian soil (by invitation), there were 65,000 in Panama, 37,000 in Iceland, and even 5000 in Brazil.

The American book, Heath Twichell's **Northwest Epic: The Building of the Alaska Highway** (McClelland & Stewart, $32.99), is much more of a straightforward, month-by-month account, the work of a skilled popular historian (whose father was one of the builders). The author has a talent for strong narrative, an eye for the telling anecdote and the vivid personal description, but comparatively little interest in the megaproject's effects on Canada, during the war or afterwards. Perhaps his innate American patriotism prevents it. Twichell does deal in greater detail, however, with the political controversies surrounding the highway and pipeline, including a highly critical 1944 report by Harry S Truman that helped to increase

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his standing as vice-president.

Both books are illustrated thoroughly with archival photos but have only two pictures in common. Twichell ends his work by describing a journey on the Alaska Highway today. The road was opened to the public in 1948 and has been slowly upgraded and improved ever since. But it's still not a drive for the timorous.

SOME OTHER BOOKS OF INTEREST TO *Rotunda* readers:

• Ptolemy, the Roman astrologer who lived at Alexandria in the 2nd century A.D., is the person who came up with the theory that the sun, planets, and stars revolve around Earth: the notion that Copernicus would disprove many centuries later. But Ptolemy was also the first person to make a map of our planet. In fact, books or collections of maps were called Ptolemys until the 17th century, when the famous cartographer Mercator began publishing ones with frontispiece drawings of Atlas holding the world on his shoulders–hence, atlases. This is one of the tidbits of information in **The Atlas of Atlases: The Map Maker's Vision of the World** by Phillip Allen (Prentice-Hall Canada, $62). The text is short but logical, thoughtful, and informative; the soul of the book is the wealth of illustration from the Birmingham Central Library in Britain. The survey ends with the first atlas published by *The Times* of London in 1897, which set the modern standard.

• **Fish: An Enthusiast's Guide** by Peter B. Moyle (University of California Press, $US25) is a real find. Professor Moyle is an ichthyologist, a fish biologist, and a leading American academic expert on ocean conservation. His prose is elegant, engaging, even at times exuberant. To be brief, the man is batty about fish. The result is a book packed with information made at least accessible and sometimes inviting to those of us not necessarily distinguished by an interest in matters piscatorial. There are some sad stories of environmental bungling here, as well as some diving hints for amateur fish-watchers. Fine illustrations were created by Chris Mari van Dyck.

• There's a lot of good stuff in **Keeping Eden: A History of Gardening in America,** edited by Walter T. Punch (Little, Brown, $60). Anyone caught up in the current vogue for garden history and garden-history books will benefit from it. The book is particularly strong in showing the relationship between gardening and the political climate, and how it has changed through the years, from the days of Thomas Jefferson and the first generation of American nationalists to the West Coast alternative-culture innovators of the 1960s. But this is a collective work by many authors—a project of the ancient and honourable Massachusetts Horticultural Society —and as is inevitable in surveys like this, there are gaps, overlaps, and inconsistencies in both style and attitude. Still, it is a beautiful book.

• If logic had been stronger than cultural antagonisms, writes David F. Marley in **Pirates and Engineers** (Netherlandic Press, Box 396, Station 'A', Windsor, Ontario N9A 6L7), then the Dutch, who had the capital and the business expertise, would have gone into partnership with the Spanish to exploit the vast Hispanic empire that Columbus had initiated in the New World. But it wasn't to be. However, as the book's subtitle, "Dutch and Flemish Adventurers in New Spain (1607-1697)," makes clear, a number of individuals attempted to poach on the Spanish Main. This is a short collection of narratives involving castaways and ship-jumpers as well as technical advisers and privateers. In its small way, the book is in the tradition of Richard Hakluyt and the other antiquaries who collected tales such as these. Hence its familiar charm.

DOUGLAS FETHERLING
Douglas Fetherling is book editor of Rotunda *magazine*

♔ LETTERS ♔

More on Frobisher

McGhee and Tuck's otherwise informative article on Frobisher's Kodlunarn Island 1576-78 site (*Rotunda* Volume 25, number 4) perpetuates the outmoded notion that archaeology serves only to reaffirm historical documentation. After excavating at Kodlunarn Island for four days they proclaim that the island has little to offer in new interpretations or scientific knowledge.

If the purpose of archaeology were only to recover glamorous Elizabethan loot they might be right. Kodlunarn is not likely to yield portraits of Queen Elizabeth or models of the *Gabriel*. The Inuit who were the first excavators of Kodlunarn Island saw to that hundreds of years ago. But Kodlunarn can yield other important information. Its blacksmith and assaying shops, Frobisher cottage, ship's trench, and mines contain valuable material that archaeologists, archaeometrists, historians, and others can use to understand aspects of Elizabethan history and technology that never entered written history. Recent archaeological work provides ample evidence of new findings (see *Archeology of the Frobisher Voyages*, Smithsonian Press, 1993; *Meta Incognita Project*, Mercury Series, Canadian Museum of Civilization, 1993).

Moreover, McGhee and Tuck misrepresent Walter Kenyon's ideas about Kodlunarn archaeology. Kenyon, who visited Kodlunarn in 1974 and wrote a popular account of the Frobisher voyages, advocated excavation as an important element in historic preservation policy. He supported the need for excavation of the Kodlunarn Island sites and in 1982 proposed joint ROM-Smithsonian work, but his declining health and other priorities intervened. Walter's career was dedicated to archaeology as a source of new historical knowledge.

The reality is that an archaeological ban endangers Kodlunarn's Elizabethan heritage. Kodlunarn, a small gravelly island only 300 metres across, has already lost much historical information to 400 years of erosion and Inuit and amateur collecting.

The Smithsonian's interest in Kodlunarn Island stems from recent studies on collections received from C. F. Hall in 1863. Norse-period dates on a Frobisher iron boom stimulated our 1981 field survey and led to a 1989 proposal to combine Kodlunarn work with studies of Frobisher-Inuit contact. McGhee was asked to join but refused. When the Canadian interagency Meta Incognita Committee was organized in 1990, it reserved Kodlunarn for Canadian projects but permitted the Smithsonian to organize regional and Inuit contact archaeology. Our work (which involved many Canadian scholars and students) has been successful. We hope that Reginald Auger's (Laval) excavations will lead to a broader excavation and recovery program in the future. Canadian, British, and American scholars are eager for field data from Kodlunarn to study the many interesting historical questions explored in our preliminary monographs.

The complexity of issues concerning Kodlunarn Island cannot be reduced to a simple choice between research or preservation. Both are primary instruments of preservation and heritage policy. Kodlunarn's archaeological resources will not exist for long. Only through excavation can its collections and features be understood and interpreted. If this were followed by stabilization and interpretation, the result would benefit Canadian and international scholarship and heritage needs and would serve local interests. Kenyon would have been proud his pioneering effort stimulated this process.

WILLIAM W. FITZHUGH, DIRECTOR,
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15 AUGUST 1993

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